Vol. 19 1943

JOURNAL

OF THE

BOMBAY BRANCH

OF THE

ROYAL ASIATIC SOCIETY

(New Series)

EDITED BY

MAHAMAHOPADHYAYA P. V. KANE
PROF. A. A. A. FYZEE
PROF. N. K. BHAGWAT

CONTENTS

PUBLISHED BY THE SOCIETY
OCTOBER 1943

LONDON AGENT :
ARTHUR PROBSTHAIN
41 Great Russell Street, London, W.C. 1

BOMBAY BRANCH

OF THE

Royal Asiatic Society

JOURNAL

OF THE

BOMBAY BRANCH

OF THE

ROYAL ASIATIC SOCIETY

(New Series)

EDITED BY

MAHAMAHOPADHYAYA P. V. KANE
PROF. A. A. A. FYZEE
PROF. N. K. BHAGWAT

VOLUME 19
1943

PUBLISHED BY THE SOCIETY
OCTOBER 1943

LONDON AGENT:
ARTHUR PROBSTHAIN
41 Great Russell Street, London, W.C. 1

TABLE OF CONTENTS

NEW SERIES, VOL. 19, 1943

ARTICLES

MISCELLANEA

REVIEWS OF BOOKS

BOOKS RECEIVED

JOURNAL

OF THE

BOMBAY BRANCH

OF THE

ROYAL ASIATIC SOCIETY

VOL. 19 1943

A PERSIAN FORERUNNER OF DANTE

By R. A. NICHOLSON

During the twelfth and thirteenth centuries of our era the Ṣūfī doctrine was moulded into new literary forms by three great poets—Sanā'ī, Farīdu'ddīn 'Aṭṭār, and Jalālu'ddīn Rūmī—whose work is so original and creative that we may justly regard this period as the Golden Age of Persian mysticism. Sanā'ī, the oldest of the three, died *circa* 1150 A.D. Concerning his life very little is known; it was mainly passed at Ghaznah, where he found patrons who could appreciate his religious poetry and also his skill as a professional encomiast. He has recorded the names of some of them, including court dignitaries, and extolled their virtues in his most famous work, the *Ḥadīqatu'l-Ḥaqā'iq* or "Garden of Realities", which he dedicated to the Ghaznavid Sultan Bahrāmshāh. The *Ḥadīqah* is a long versified homily, made up of the same miscellaneous ingredients as the prose discourse or sermon which had been already elaborated by Ṣūfī Shaykhs for the instruction of their disciples. It is hardly too much to say that Sanā'ī was the father of Persian religious and philosophical poetry in the only form that allows room for any full and coherent exposition of the subject. The family likeness of the *Ḥadīqah* to the *Mathnawī* is unmistakable. Jalālu'ddīn often quotes and imitates "the Divine Book" (*Ilāhī-nāmah*)—so he calls it—of the Sage (*Ḥakīm*) of Ghaznah. Western readers who find the *Ḥadīqah* uninteresting may be surprised by the extracts given below from one of the author's minor works, a short descriptive poem bearing the title *Sayru'l-'Ibād ilā'l-Ma'ād*, "the Journey of God's Creatures (mankind) to the Afterworld". In this masterpiece of grotesque imagination Sanā'ī depicts the return of the fallen soul to its Divine origin and ultimate home. Like Dante, he tells how in the dark wilderness he met a Guide who escorted him through all the limbos of mortal anguish and terror that must be traversed ere the goal is reached. By way of prelude he traces figuratively the first movements of the ascending soul—its evolution from the vegetive and animal natures into the rational faculty which constitutes its true being. Only then can the "traveller", *i.e.* the reasonable soul, enter on the mystic path of self-purification under the auspices of a Shaykh inspired by Universal Reason.

Though faithful so far as it goes, the following translation covers but a small number of verses selected for the purpose of exhibiting the poet's ideas and illustrating his treatment of the topic. It is impossible to read the *Sayru'l-'Ibād* without being reminded of the *Divina Commedia*, especially the *Inferno*. The parallelism is not accidental. There are

curious details which point to a common source and confirm the now prevailing opinion that Dante, by whatever means and through whatever channels his knowledge was acquired, drew considerably upon materials preserved in Islamic legend and tradition.

I

Cast out of Heaven, in thraldom miserable
I came to this low world and found a Nurse [1]
Coeval with the motion of the skies.

Adam of old she fostered, and hath charge
To lead his children up the scale of life
According to their measure and degree.

She is the Whole to which all things that grow
Belong as parts, the primal stock whence all
Draw power to grow and propagate their kind.

'Tis she that bids the cypress rise unbowed;
Nay, Man himself, for whom the heavens were made,
She, moving sap-like, makes erect and tall.

Long did I roam those deserts dark and wild,
Those mountains haunted by fierce beasts of prey,
Till loathing filled my heart and hungry eyes.

Then woke in me a sense of vision high.
The Reasonable Soul displayed her face
And I was lifted up from earth to heaven.

But still my baser self would drag me down,
And I became a devil and beast again,
Tugged to and fro between contending sides.

Bewildered, leaderless, no help nor hope,
At last I ran as from a house on fire
Into the narrow upward-winding Way—

A Way right perilous, the Summit far.
Thou who hast none to guide thee but a beast,
What is thy journey's happiest end? The grave.

II

Amidst the gloom I spied an aged man
Of radiant aspect, venerable, calm,
Like the true Moslem in a faithless land.

"Dark was the night", I said, "and lo, the Man!
Dire was the fever, at thy touch it fled.
But who art thou? Declare thine origin."

"I am beyond all substance and all space:
My father God's own chiefest Minister,
Eternity's first-fruit, Creation's cause.[2]

[1] The vegetive soul, whose functions are growth, assimilation, and reproduction.

[2] The reasonable soul, symbolized by the Ṣūfī spiritual guide (*pīr, murshid*) describes itself as the child of the Logos (Universal Reason), which is the final cause of creation and which Moslem mystics identify with the pre-existent "Reality" or "Spirit" of Mohammed.

'Tis not from foolishness: for reason good
By His command I stay, a prince no less,
In this abode of grime and fetid air.

Oh, leave the charnel-house to curs fed full
With rotting bones. Step out upon this Path
Back to the ancient City, thy lost home.

Come, seek a Sage who can protect and guide.
To him cling fast, tread down the beast within,
And so deliver both thyself and me.

Fear not this tribulation will consume
Thy strength: a fire it is, and yet a fire
Whence springs the Water of Eternal life.

The earth-soul dies, the angel-soul is born.
Be thou a lowly foot to follow me,
So wilt thou gain the headship spiritual."

With many a silent word unsyllabled
He gave me heart and light and eyes to see.
Together we set out upon the Way.

III

The first day brought us to a noisome hill,
An ash-heap overrun by herds of wolves,
Their toothless jaws befouled with carrion gore.

Condemned to fight the shadows of themselves,
Still do they snarl and mumble bones and live
For ever hungry, miserable, inane.

And there I saw a viper with four mouths
And seven faces in a single head,
Gulching at every breath what prey it found.

"This is the mortal nature", said my Guide,
"Devourer of the pilgrims on the Way;
This is the dread that halts the Caravan.

Soon would it rob thee of thy light and life
But Courage! Thou art safe with me, who bring
The emerald to burst this viper's eye." [1]

He spoke and set his face towards the hill.
When the brute saw him, in a trice it turned,
Swept with its tail the road and shunk away.

Thence came we to a vale where I descried
Many a friend whose eyes were in his nape
Asquint, and in his heart a spiteful tongue.

From that foul haunt of Malice we sped on
To Greed made visible in savage forms
And faces murky with the smoke of Hell—

[1] An allusion to the old belief that if a venomous snake looks at an emerald, its eyes start out of its head and it becomes totally blind.

Baboons long-handed: some ran furiously
To seize, while some on haunches heavy as lead,
Casting dull looks at one another, cowered.

"Master", said I, "this region full of bane
Who holds in fee?" "A dotard", he replied,
"Numbering a hundred thousand years and more.

Ugly, cantankerous, miserly and mean,
Naught but a sour grimace hath he to give,
As though his hoards lay in the farthest sky."

Gnashing our teeth, we left these apes behind
And gained the shore of a vast gulf that froze
My blood, so terrible the passage seemed.

"Forward with firm undaunted heart!" said he;
"Beside thee here is Moses, rod in hand,
To part the sea where many a Pharaoh drowns.

But thou must chain all devils, spawn of clay,
And straightway purge thyself of passion vile:
So wilt thou voyage safely and arrive."

Then he became the pilot, I the ship;
He Jonah, I the Fish in that dark sea,
Till land we touched; and lo, my feet were dry.

"And now we mount", he said. I stood amazed,
Seeing nor earth nor water any more,
Nothing but empty unsubstantial air.

Methought, to mount in air is dangerous.
Can wingless body do the work of mind
Or follow where imagination soars?

"Nay, leave the bow of mind unstrung", said he;
"Be a straight arrow, not a crooked bow,
And fly towards the mark on feathered feet."

Even so I did and set my face to Heaven,
Like Nimrod whom the vultures bore aloft.[1]
Soon rested we within a realm of light

Cold, silvery, that waned and waxed anew,
"The Sultan's courier",[2] said my Guide, "reigns here,
Running to serve him, speedier than fire."

And, further on, I saw in a green isle
A castle tenanted by sorcerers
With heads of dragons and fishy tails,

Who made the evil thing appear as good:
Dunghills their art could change to rosaries
And dress the raven in gay plumes of gold.

[1] Nimrod, it is said, attempted to fly to Heaven in a chest borne by vultures for the purpose of making war on the God of Abraham.
[2] The Moon.

All lusts and sensualities were seen
Pictured, as in Zalikha's secret bower
What time she would have lain with Joseph there.[1]

Through flaming pits that house the scorpion-brood
Of Anger, Concupiscence, Pride, we passed.
"This", said my Leader, "is the purge for souls,

The best and wholesomest in all the world.
This poison thou must swallow fearlessly,
'Tis freedom, health, and hidden strength and life."

When midst the dark I drained it to the lees,
Night vanished, and I saw glad rays of dawn
Break of a sudden over distant hills.

My eyes were opened to a Paradise
Of azure ports and towers. He bade me look.
"Time's end", he said. "Death cannot touch thee now."

[1] These lines refer to an episode in the temptation of Joseph by Potiphar's wife.

TWENTY DAYS IN MARRAKESH AND RABAT

By G. Yazdani

In the beginning of 1923, by the generous help of His Exalted Highness the Nizam's Government, I was able to devote three months to the study of Arab monuments in Northern Africa, notably in Morocco, Algeria and Tunisia. During this period twenty days were spent at Marakesh (Ar. *Marrakush*) and Rabat (Ar. *Ribāṭ al-Fatḥ*), of which I have the pleasantest recollections. Marrakesh seized my imagination the more, on account of its remoteness from the beaten tracks of the world,[1] on account of its beautiful environment in which the snow-clad Atlas forms a conspicuous feature, on account of the motley groups of its inhabitants, on account of its time-worn and classically graceful monuments, and above all on account of its Oriental glamour, seen daily in the kaleidoscopic shows and moving throngs of Jāmi' al-Fana. This was once the site of a great mosque[2]; but is now a great square, where assemble the merchants and traders of the interior of Africa and the coastal countries, to whom the European and other foreign businessmen and tourists offer a picturesque contrast; but all seem to be permeated by a common desire of enjoyment after the toil of their sundry pursuits. In this square are to be seen story-tellers, jugglers, snake-charmers, astrologers, musicians and dancers, with a variety of tea and coffee shops providing rest and amusement.

The spectacle reminded me of the shows and the gaiety of the Jāmi' Masjid Square of Delhi, which I enjoyed in my boyhood, some forty years ago. The identity of shows, notwithstanding the distance of six thousand miles between Delhi and Marrakesh, indicates the common trend of the Oriental mind in matters of pastime and relaxation. I also noticed that Islam signifies real fraternity, for during my sojourn in spite of my aloofness owing to a certain reason, I received a cordial welcome from all—from the *Qā'id* (Governor) down to the *Jammāl* (camel-driver), and they treated me with a warmth that made me feel as if I was of their own kith and kin.[3]

The history of Marrakesh begins in the middle of the eleventh century A.C., for before that, according to tradition, it was but a place of ambuscade for brigands, and the Roman

[1] Since my visit in 1923 Marrakesh has been connected by railway with Casablanca, Rabat and Fez (*Fās*) and also with Tangiers through Rabat. I approached it from Casablanca by an excellent road, the work of French engineers. For the different classes of passengers there were three types of automobile service: the ordinary, an omnibus service for Saharan and Arab peasants and workmen; a charabanc type, better upholstered, for middle-class tourists and merchants; and a superior service comprising limousine cars with luxuriant seats and very powerful engines, in one of which we travelled the 150 miles between Casablanca and Marrakesh in four hours, in spite of stops at two military stations in the middle. The fare in comparison with that of automobile services on the Continent and in England was extremely low, either on account of the cheapness of petrol or the low rate of Moroccan money.

[2] According to the *Tarīkh al-Sūdān* Aḥmad al-Manṣūr undertook to build a mosque there: "As he had planned it on a wonderful scale, it had been given the name of the mosque of prosperity (*Jāmi' al-hana*), but his plans being upset by a series of unfortunate events, the prince was unable to finish the building before his death and it was therefore given the name the mosque of ruin (*Jami' al-fana*)." *Encyclopaedia of Islam*, Pt. 41, p. 297.

[3] As war was going on between 'Abd al-Karīm and the Spanish Government, I thought it wise to avoid contact with the people of the country, for a foreigner is always likely to be suspected of espionage. But the *Qā'id* al-Ayyādī having heard of my arrival from the Chief of the High Atlas, who had met me by sheer chance in an olive garden in the suburbs of the city, so strongly insisted that I should not leave Marrakesh without seeing him that I could not refuse his invitation. Apart from a hearty talk, his sense of hospitality was so great that during the meal he fed me now and then in Arab fashion with his own hand, offering morsels from choice dishes, among which to my taste roast partridges and *khus khus* were the best.

and Arab conquests had not penetrated so far into the interior of Western Africa. In 1162 A.C. the site was selected for a camp by the Almoravid prince, Yūsuf bin Tāshifīn, for strategic reasons; but he never intended to found his capital there and preferred to live in a tent. However, he built a mosque for the faithful to pray in, and during the course of its construction he is said to have worked as an ordinary labourer. The Almoravids, as their name denotes (Ar. *al-murābiṭūn*, dwellers in a *ribāṭ*-monastery), started as religious leaders, but on coming into contact with the luxurious life of Spain, they lost their own spiritual vigour and gradually deteriorated. Five kings of this dynasty ruled from Marrakesh which ultimately became their capital, and the last sovereign Isḥāq b. 'Alī was killed there when it was taken by the Almohade prince 'Abd al-Momin in 541 H. (1146-47 A.C.).

The monuments of the Almoravid kings, although mentioned in contemporary historical works, are difficult to trace now, except the sun-baked mud wall of the enclosure of the town, which is about 20 ft. high and has rectangular bastions at intervals of 250 to 300 ft. The nests of storks at the tops of these bastions tell a woeful story of the frailty of human power. The enclosure-wall must have been rebuilt from time to time, as the mud must have crumbled away, but according to French archaeologists, several parts of it, particularly those towards the west and south-west, are of the Almoravid period, and the *Bab-i-Dukkala*, which is mentioned in the history of the capture of the town by the Almohades, is also a monument of the Almoravid kings.

The Almohades, like their predecessors, were in the beginning a religious community and the history of Morocco to a large extent is the history of the development and variation of Islamic doctrine in that country. The Almoravids were strict followers of the Malikite school, and considered the allegorical interpretation of the verses of the *Qur'ān* as heresy, Ibn Tūmart, the founder of the Almohade group of religious thinkers, had travelled extensively in the Middle East and other countries and was familiar not only with the views of al-Ghazālī and the 'Asharite school, but had also studied the writings of the Spanish Ẓāhirite, Ibn Ḥazm.

In the law of religion, according to Ibn Tūmart, it is the objective, material sources which must be regarded as the basis of legislation, that is to say, "the *Qur'ān*, tradition transmitted by authentic sources, and the *consensus* of the *umma*, founded on the sayings and practices that have been supported for generations together by numerous authorities forming an uninterrupted chain (*tawātur*)". In theology Ibn Tūmart followed the strict dogmatism of the 'Asharite school and regarded the religious views prevalent in the Maghrib under the Almoravids as *kufr*. Whoever follows, he said, the literal interpretation of the *Qur'ān*, must come to *tajsīm* or anthropomorphism, and because of this belief should be under the ban of religion and expelled from Muslim society. With such views Ibn Tūmart declared war against the Almoravids, whom he called *Mujassimūn*, anthropomorphists.

The Almohades (*Unitarians*) also evolved a sound political constitution during their regime; the king first having a Council of Ten who advised him in important matters of State, and could also officiate for the king during great military expeditions or religious assemblages. Below this Council there was an Assembly of Fifty which was constituted of the principal tribes of the country and had a voice in the administrative policy. The Almohade empire was the first State since the establishment of Islam in the West, uniting under one single authority the whole of North Africa from the Gulf of Gabes to the Atlantic, together with Arab Spain.

The Almohades were also fond of architecture and they have left some magnificent buildings showing their fine aesthetic taste and lofty religious ideals. Amongst these the Kutubīya[1] mosque at Marrakesh occupies a pre-eminent position, and will be described in detail later in this paper. The town of Marrakesh expanded much under the rule of

[1] It got this name from the booksellers' shops in its vicinity.

Almohades which lasted just a century and a quarter from 1146 to 1269 A.C. The last king, Abū 'l-'Ula Abū Dabbus, was killed in Muḥarram 668 H. during the siege of Marrakesh by the *Banū Marīn*, the Merinids.

The Banū Marīn also in the beginning were Saharan nomads, but inspired by the vigorous teachings of Islam and the glorious deeds of their brothers in faith, they marched northward with the rival tribe of the Banū 'Abd al-Wad in the beginning of the sixth century *hijra* (first or second decade of the thirteenth century of the Christian era). They were first defeated by the troops of the Almohade king, al-Sa'īd, but gradually by tact and strategy they took possession of Mekinez, Fez, Taza, Rabat and Sale (Ar. *Sala*), and finally also succeeded in annexing Marrakesh. The Banū Marīn like their predecessors, the Almohades, tried to maintain the hegemony of Spain and Barbary, and Abū Yūsuf led an expedition in person to help the Banū Aḥmar Sultan of Granada, while his successor Abū 'l-Ḥasan sent his son 'Abd al-Malik, who recaptured Gibraltar from the Christians in 733 H. (1333 A.C.).

The Banū Marīn made Fez their capital, and the glory of Marrakesh received a set-back, although to maintain the political importance of the town they appointed the princes of the family as governors. The Merinids were magnificent builders and a large number of religious, military and civic institutions were constructed during their administration. The most beautiful of their buildings to be seen now are of course in Fez, but the *madrasas* at Marrakesh and Sale, which will be described later in this article, were also built by them. The architectural grandeur of the Arabs in Spain was maintained by the Merinids in North-west Africa, and religious ideals form the dominating features of these buildings. Abū 'l-Ḥasan and his ambitious son Abū 'Inān were the greatest builders of this dynasty and their works, besides displaying artistic beauty, give evidence of considerable military prowess and cultural activity. The Merinids, unlike the Almoravids and the Almohades, were not spiritual leaders, but to keep their hold on the religious susceptibilities of the various tribes whose good will constituted the strength of their government, they established a large number of religious institutions and showed special respect to saintly persons and other distinguished personages of the faith. Piety in the form of mysticism was the salient feature of the religious life of their reign, but the growing menace of the Christian kings of Portugal and Spain led people to practise *jihād* in the temporal aspects of life.[1] The latter attitude brought holy men, *sharīfs* (descendants of the Prophet) and *marabūṭs* into special prominence, and this fact combined with the power of *vazīrs*, which increased vastly in the time of later Merinid kings, led to the decline of the dynasty. One Muḥammad, a descendant of the Prophet, belonging to the Sā'dīan Sharīfs or Banū Sā'd, distinguished himself in fighting against the Portuguese, and ultimately assumed the title of Muḥammad al-Qā'im bi Amri'llāh in 1509. His son Aḥmad al-Ā'raj, who also carried on the holy war against the Portuguese from 1513 to 1515, succeeded in establishing himself at Marrakesh, after disposing of Muḥammad bin Nāṣir, called Bū-Shentūf,[2] in 1526.

The Banū Sā'd ruled over Morocco for nearly a century until they were ousted by the Ḥasanī Shurafa, who were another branch of 'Alavid Sharīfs hailing from Tafilet. Some of the Sā'dīan kings possessed great organizing capacity and they tried with considerable success to consolidate their empire, which consisted of a collection of tribal states always prone to assume independence as soon as weakness appeared in the government of a king. But family feuds counteracted their efforts, and the Portuguese, the Spaniards and even the Turks, who had established their authority in Algiers, supported the various claimants of the throne, and in return for their services gained territories along the coast. Muḥammad al-Mahdī (1544–57), 'Abd Allāh al-Ghālib (1557–74) and Aḥmad al-Manṣūr

[1] In 1401 King Henry III of Castille landed in Barbary to take vengeance for the attacks made by the Merinids and destroyed Tetuan. Ceuta was occupied by the Portuguese in 818 H. (1415 A.C.).

[2] He was the last of the Hintāta *amīrs* who had become *de facto* rulers of Marrakesh, since 1430, throwing off allegiance to the kings of Fez.

(1578–1660) were the most notable kings of the dynasty; the first of these made an alliance with England with a view to purchasing arms from them; 'Abd Allāh al-Ghalib built a series of important public works, and al-Manṣūr reorganized the *Makhzan* (Army and Revenue) by recruiting troops from the Arab tribes of Tlemsen and Ujda. The last measure enabled the Sa'dian government to preserve order in the country and levy taxes from various tribes who were often indifferent in the matter of payment. The reign of al-Manṣūr was marked by prosperity and splendour, and as he lived generally in Marrakesh he adorned the town with many beautiful edifices, the most notable among them being the *al-Badī'* palace built from 1578 to 1594. The tombs of the first two founders of the dynasty, and the *madrasa* and the mosque built by 'Abd Allāh al-Ghālib are also jewels of Arab architecture and they are described elsewhere in this paper.

The history of the Ḥasanī Sharīfs, who still enjoy a nominal authority under the French Protectorate, is a sad tale of the aggrandizement and diplomacy of the European powers who came forward with the plausible excuse of enforcing peace and safety in the country, and rendering help to the Sultan in strengthening his martial and financial resources by political alliances and trade pacts. Some of the Sultans, however, ruled the country with vigour and independence, and among them the names of Maulā'ī Ismā'īl (1672–1729), Maulā'ī Muḥammad (1757–92), and Maulā'ī al-Ḥasan (1873–94) are worthy of being mentioned. The first of these organized an army which would work his will, and the number of *regulars* in this corps by the end of his reign numbered one hundred and fifty thousand men. Maulā'ī Ismā'īl with their help was able to reduce to obedience the refractory tribes and to collect tribute from them in a regular manner. He also checked the growing power of the Europeans along the coast and recaptured al-Mahdiya, Larache, Asila and Tangiers. He further wanted to drive out the Spaniards from Ceuta, but he did not succeed in his efforts; although he carried out an uninterrupted blockade for seventeen years.

Maulā'ī Muḥammad possessed the energy and determination of his grandfather, Maulā'ī Ismā'īl, for he not only kept the rebel Berbers under his control but by the capture of Mazagon in 1769 he destroyed the last trace of Portuguese power on the Atlantic coast. On the other hand, he was duped in connection with his financial policy by the representation of some foreign powers when he concluded treaties of commerce with England, France, Denmark and Sweden. A French embassy led by the Comte de Breugnon waited on him in 1767, and this was perhaps the beginning of the French influence in Morocco which the successors of Maulā'ī Muḥammad in spite of their authority could not resist, for in the reign of Maulā'ī al-Ḥasan, a very powerful monarch of the dynasty, a French military mission was invited to reorganize the artillery of the Sultan. The growth of French power exasperated one of the later Sharīfian Sultans, who declared war against France; but the Sharīfian army was crushed at the battle of Isly and the ports of Tangiers and Mogodor were bombarded in 1844. In the following years the Sharīfian prestige and authority further suffered; and in the beginning of the twentieth century when the *loot* was being distributed between the French, Spaniards and English, the Germans also appeared on the scene to claim certain economic concessions. As a result of negotiations in which the part of the Sharīfian Sultan was that of a mere spectator, the principle of French Protectorate was accepted by the European powers, according to which the right of Spaniards to a portion of the Northern Morocco was recognized, Tangiers and its environs were declared an international zone,[1] and the German claim, in regard to openings for commerce and emigrants, was satisfied by certain reservations. The diplomatic document signed on March 30, 1912, stipulated the maintenance of the sovereignty of the Sultan, the representation of and protection by French diplomatic and consular agents of Moroccan subjects and interests abroad, the carrying out, with the collaboration and under the

[1] In return for recognition of the protectorate *de facto* exercised by England in Egypt, the former power agreed to recognize the right of France to act as her interests best demanded.

direction of France, of a number of administrative reforms, judicial, financial and military, intended to give the Sharīfian kingdom a new regime, while protecting the traditional prestige and honour of the Sultan, the practice of the Muslim faith and the institutions of religion.

The implications of the above treaty, however benevolent in tone its wording may be, signify "bondage" and the fate of Morocco is sealed until the present war creates a new mentality to protect the interests of minor nations. The people of Morocco, on the other hand, possess some inherent military qualities, which were exhibited by their valiant deeds during the last War when fighting for the defence of France. The same qualities also shone forth in their war against the Spaniards from 1922 to 1925. The Moroccan, whether Berber or Arab, has a keen sense of honour which Islam has engendered in him, he has a brotherly attitude towards his fellow countrymen, he is industrious and clean in his habits, he favours a plain style of living but possesses a well-developed artistic taste which is shown in the industries of the country, such as leather works, carpet weaving and embroidery. In complexion and features he resembles the people of Southern Spain (Andalusia), and the women, like their sisters of the latter country, although inclined to a little plumpness, possess considerable charm. Their dress comprises baggy trousers, like the *shalwār*, and a tight bodice, which look very smart on their bodies. When they appear in public they are covered with large sheets and except a pair of beaming eyes nothing is visible. Men, besides the ordinary shirt and pair of trousers, wear a loose cloak, called *jallāba*, which has a hood attached to it. The dwellings of the middle-class people, although looking quite plain from outside, behind the solid doors have lovely *patios* with rooms built along their sides. The room towards the street has always an alcove with well-designed windows through which the inmates of the house generally watch the trend of the outer world.

The life of the people of Morocco, although considerably enfeebled by foreign influence, presents a true picture of the social and economic conditions as established by Islam, and a religious note of equality and fraternity combined with a love of the beautiful, as a result of the yearnings of soul, runs through every phase. As a matter of fact, I should not have been able to visualize the aims and ideals of the Moorish architecture of Spain, owing to their unhappy present environment as belonging to an alien culture, until I had seen the mosques, *madrasas* and other public buildings of Morocco, thronged and occupied by the people for whom they were really constructed. French archaeologists have surveyed and described the monuments of Marrakesh in the most scientific manner, and the brief account of some of the principal monuments given by me below does not indicate any closer study; but it is presented as a result of the impressions of a Muslim student of the subject looking at the monuments from *his* point of view.

In the lovely panorama of Marrakesh the giant minaret of the Kutubīya mosque occupies a dominating position (Plate I). The original mosque was begun by ʻAbd al-Momin (1128–63 A.C.), but as it was wrongly oriented he extended it in order to give it the correct orientation towards the *Kāʻba*. The mosque appears to have been further extended by Yaʻqūb al-Manṣūr, the grandson of ʻAbd al-Momin, who built the great minaret of the mosque, along with those of the mosques at Seville and Rabat. The minaret at the last place has remained incomplete, while its prototype at Seville has undergone certain changes; but the minaret of Kutubīya stands in its original form, and besides exhibiting the lofty idealism of the Islamic faith under the Almohade dynasty, it indicates the vigorous character and refined taste of its rulers. The minaret is square in form and rises 230 ft. above the ground level. Notwithstanding its great height the building is extremely massive, but to soften these features the architect has cleverly decorated the minaret on all four sides with windows and a network of overlapping arches and stalactites, in which the interspacing has been filled up with coloured tiles. The minaret is divided into four stages, the highest is rather more slender in proportion than the lower three, and it is crowned with a fluted dome which has a finial consisting of

three copper-gilt orbs. The minaret although it does not possess the grace of form and ingenious designing of the Quṭb Mīnār at Delhi or the later *Mā'dhanās* at Cairo and Istambul, yet for solid vigour and majesty yields to none and perhaps stands unique.

The mosque is entered by eight gateways, and its present plan consists of an extensive prayer-hall facing the east, and colonnades towards the north, south and west. The prayer-hall in its depth has nine aisles, each having nineteen arched openings. The form of the arches vary; they are of perfect horseshoe shape; but in some cases they have been pointed at the apex, while in other they have been decorated with stucco work giving them an ornamental cusped form. The arches rise from masonry columns, and thus the interior of the building suffers in comparison with that of the Great Mosque at Cordova where arches spring from marble pillars of exquisite design. The ceiling of the Kutubīya is of wood, the carving being plain, and in this respect also it lacks the splendour of its rival at Cordova, whose elegance of patterns enchant the eye.

The mosque has a vast court, along the sides of which, as described above, are colonnades, those towards the north and south being four aisles deep, and that towards the west being single.

The Jāmi' al-Manṣūr, or the mosque built by Ya'qūb al-Manṣūr in the *Qaṣba* [1] exceeds in grandeur the former mosque, although its minaret is smaller in dimensions than that of the Kutubīya. Ya'qūb constructed it between 1189 and 1195 A.C., but later 'Abd Allāh al-Ghālib the Sā'dian made extensive alterations in the mosque, and in the eighteenth and nineteenth centuries further renovations were carried out by Muḥammad b. 'Abd Allāh and 'Abd al-Raḥmān, the Sharīfian kings. The exterior of the building is somewhat dull and heavy, as is the case with all the monuments of Morocco, but the splendour of its interior is indisputable. It is entered by three gateways from the south and by one from the north. The inner plan consists of the *liwan* (prayer-hall) facing the east, and colonnades towards the north, the south and the west. The colonnades facing the north and the south have seven arched openings while that facing the west has only five. The ceilings of these colonnades are in the form of a casket, flat in the middle and curvilinear at the sides. They are beautifully carved, the designs being generally geometrical. The ceilings are also painted over, and the predominant colours are red and blue. The latter is in some cases not pleasing to the eye, particularly in the case of the restorations made by the two Sharīfian kings mentioned above.

In front of each of the northern and southern colonnades, there are two pleasant courts paved with marble and having fountains in the middle. These courts are divided from one another by a covered passage which starts from the middle arch of each colonnade and leads to the central court. The smaller side courts are separated from the middle court by arched screens. The latter court is about fifty yards square and it has two cisterns for the ablutions of the votaries.

The *liwan* is divided into three apartments in its depth and has eleven arched openings in each apartment towards the west. These apartments are further divided into bays by means of arches built across the width of the hall. The arches of the outer two apartments although of horseshoe shape are pointed at the top; and the arch-heads of the inner apartment are filled up with ornamental stalactites giving the openings a very attractive appearance. The charm of the stalactites can of course be best appreciated in the buildings of Alhambra, notably in the Hall of Two Sisters and the Hall of Justice; but this form of decoration was freely used a century, or more, earlier by the Almohades and Merinids in Morocco, and some of the *madrasas* and mosques built by the rulers of these two dynasties possess very artistic specimens.

Another important monument of Marrakesh is the so-called Madrasa of Abū Yūsuf, which according to some authorities was built by Abū 'l-Ḥasan al-Marīnī in 1347 A.C.,

[1] Enclosed quarters for the garrison.

and restored by 'Abd Allāh al-Ghālib, the Sā'dian, in 1564-65 A.C.[1] A majority of French archaeologists, however, contradict this view and state that in 972 H. (1564-65 A.C.) al-Ghālib built the *madrasa* at the present site as a new structure, and that he did not extend or restore the *madrasa* of Abu 'l-Ḥasan, the remains of which can still be traced to the north of the mosque in the *Qaṣba*. The opinion of these French archaeologists seems to be correct, for I also noticed the inscriptions of some Sā'dian kings in the building, but the people of Marrakesh still call it the Madrasa of Ibn Yūsuf al-Marīnī. It is a magnificent building, and its tile-decoration, its stalactites and its wood carving possess all the subtle charm of the *madrasas* of Fez built by the Banū Marīn.

The visitor enters the building through a gate of modest dimensions and first passes along a corridor which leads to a vestibule. The dados of both the corridor and vestibule are decorated with tile-mosaics of geometric pattern, the designs being intricate but not tiresome to the eye. Higher up on the walls is a band of inscriptions in black tiles, and above it ornamental stucco work and calligraphic devices which fit in very well in the decorative scheme. The ceiling of the corridor is divided into several compartments by means of beautifully carved beams. These compartments are casket-shaped vaults; but the ceiling of the vestibule is domical, resting on an octagonal drum, although the plan of the vestibule at the base is square.

From the vestibule the visitor enters the main court which is about 90 ft. square and has a cistern in the middle (Plate II). The court is paved with marble and has colonnades and rooms on three sides while the fourth towards the east is occupied by a spacious hall, which is in the middle, and two rooms, one on each side of the former. The walls and pillars up to a height of 3 ft. 6 in. are faced with tiles of geometrical pattern, which have decayed considerably owing to neglect and passage of time, but the stucco ornamentation and wood carving of the higher parts of the columns and the walls are well preserved, and the elegance of their designs shows how the artistic traditions of the Merinids were maintained, if not improved upon, by the Sā'dian kings. The colonnades have five openings in the trabeate style, but ornamental corbels and wooden struts, which project below the lintels, have given the openings a very pleasing form. The lintels are of wood but for purpose of strength they are double, placed one above the other. They are richly carved, still the stucco decoration above them is even richer and in the middle of the latter are beautifully designed windows which open on to the rooms of students, built in the upper floor of the building. The columns which support the lintels of the colonnades in the ground floor rise up to support the beams of the students' rooms in the upper storey, and their loftiness combined with the lavish decoration of the frieze and the brackets, below the margin of the roof, add much stateliness and magnificence to the general style of the building.

The splendour of architecture is further enhanced by the stalactites and the well-proportioned arch-heads of the eastern wing of the *madrasa* (Plate III), which comprises the prayer-hall, or the main lecture-room, and two rectangular side-rooms. The dados of the prayer-hall are of marble with carving of floral design in the style of the carving in the Great Mosque at Cordova. At the eastern end of this hall is the *miḥrāb*, or the prayer-niche, pentagonal in plan and lavishly ornamented with stucco work. The ceiling of the hall is domical, resting on a drum in the sides of which windows have been built to admit light and air to the interior of the building. The openings of the windows have been filled up with trellis work, specimens of which may be seen in the large arch-head above the entrance of the hall (Plate III). The two rectangular rooms, one on either side of the prayer-hall, are separated from the latter by means of arched screens with pillars

[1] The *madrasa* built by Abū Yūsuf stood in front of the palace and was still in existence in the time of Leo Africanus, who has described it. Leo has also given an account of the *madrasa* built by Abū 'l-Ḥasan al-Marīnī. It was situated north of the mosque of the *Qaṣba*.

of marble. The pillars are round but slender in shape and on their capitals the following inscription is carved :—

بنى عبد الله بن محمد الشيخ الشريف الحسني

Built by ʻAbd Allāh son of Muḥammad al-Shaikh al-Sharīf al-Ḥasanī.

Muḥammad al-Shaikh was the eighth ruler of the Sāʻdīan dynasty, who ruled 1605–30 A.C. The inscription shows that this part of the building was re-designed by the son of the latter king some time during his reign. The ceiling of the rectangular rooms is of cedar wood, comprising casket-shaped vaults. The wood is carved and painted over. The lustre of the tiles used in the prayer-hall and the side-rooms compares favourably with the brilliance of the tiles at Alhambra.

The *madrasa* has small courts on three sides of the central block, i.e. towards the north, south and west. These courts have a pair of rooms on each side for the accommodation of students.[1] This arrangement is repeated in the upper floor of the building, but there the rooms instead of having open courts in front have galleries for purpose of light and air. There is accommodation for 150 students in the *madrasa*, and at the time of my visit 90 students were living on the premises. Morocco possesses a large number of *madrasas* built in equally grand style, and the idea of the builders was to create a love of the beautiful in the young mind of the student from the very beginning so that in after-life his outlook may be sweet and noble, despite the grim features of the worldly existence through which he may have to pass.

The Sāʻdīan kings, in regard to the enchanting beauty of their architecture, seem to have emulated the example of the Banū Aḥmar of Granada, but unfortunately *al-Qaṣr al-Badīʻ*, "the Wonderful Palace", which was the *chef-de'œuvre* of the building genius of the Sāʻdīan king, Manṣūr al-Dhahabī, Manṣūr the Golden, has completely perished,[2] the reason of its destruction being the jealousy of the succeeding dynasties, who could not tolerate the glorious monuments of their predecessors and under one pretext or another pulled down the magnificent halls and apartments of the palace. A shadow of the splendour of the edifice, however, survives in the interiors of the tombs of the dynasty, to which the hand of the vandal, for religious scruples, could not reach, although their exteriors have been mutilated and the precious material removed for mundane purposes. The neglected condition of the entrance to the tombs and the court inside, which I found overgrown with rank vegetation, speaks of the indifference of the rulers of the present dynasty to the preservation of these unique treasures of art and culture. The French authorities have apparently refrained from taking any action in the matter, because the enclosure of a tomb is always a sacred area and the Muslims of the West on this point are more orthodox and sensitive than their brethren in other parts of the world.

There are two groups of tombs, the one towards the east is earlier and contains the tomb of Muḥammad al-Shaikh, also known as Muḥammad al-Mahdī. He was assassinated in 1557 A.C., and the tomb was apparently built by his son ʻAbd Allāh entitled al-Ghālib. It is entered from three sides; the southern entrance being comparatively in a better state of preservation (Plate IV), for those towards the north and east have been robbed of their richly carved lintels and masonry. The plan of the entrances is uniform, comprising three arches, the one in the middle being wider and

[1] The pavement of the small court is of tile-mosaics, being sadly out of repair now. In one of the chambers I noticed a marble fountain of Roman workmanship with the carved figure of an eagle holding a deer in each of its claws. This fountain also bears an Arabic inscription which is much obliterated now, but the name of ʻAbd al-Malik and al-Manṣūr, the sixth and seventh Sāʻdīan kings, can be read with certainty.

[2] Al-ʻIrfānī has described the palace in his book, *Nuzhat al-Hādī* (ed. and trans. by Houdas, 1880). The foundations of the palace can still be traced beyond the enclosure-wall of the Sāʻdīan tombs.

higher in dimensions than the two side ones. The contrast is pleasing to the eye. The heads of the arches are decorated with stalactites.

The sepulchral hall is of considerable dimensions. It has a casket-shaped ceiling, flat in the middle and curved at the sides, but as the expanse is large, the architect has inserted three beautifully carved cedar beams across the ceiling for its support. At the western end of this hall there is another, the ceiling of which is decorated with stalactites of plaster work, giving it the effect of a natural cavern hung with icicles.[1] The walls of these rooms are decorated with mosaic tiles and calligraphic texts, containing *Qur'ānic* verses and benedictory lines for the peace of the souls of those who are interred there. The principal graves are of Abū 'Abd Allāh Muḥammad al-Shaikh, also entitled al-Mahdī, and of his son 'Abd Allāh al-Ghālib. The texts of the inscriptions relating to these two monarchs were copied by me during my visit and as they are of considerable literary and historical interest I give them below with their translation in English.[2]

I—Inscription on the tomb of the Sā'dian king Abū 'Abd Allāh Muḥammad al-Shaikh, entitled al-Mahdī

Text

(١)	حيّي ضريحاً تغمّدته رحمات	و ظلّلت لحده منها غمامات
(٢)	و استنشقت نفحات القدس منه فقد	هبّت من الخلد منها نسيمات[3]
(٣)	لحد به كُوّرت شمس الهدىٰ فكست	من اجلها الارضين السبع ظلمات
(٤)	يا مهجة غالها غول الردىٰ قنصا	و اثبتت سهمها فيها. المنيات
(٥)	دكّت لموتك اطواد العلىٰ صعقا	و ارتجّ من نعيك السبع السموات
(٦)	و شيّعت نعشك المزجى الى عدن	من الملائك الحان و اصوات
(٧)	يا رحمة الله اعطيه سلاف رضى	تدور منها عليه الدهر كاسات
(٨)	قضىٰ و وافق و التاريخ منه جلا	دار امام الهدى المهدي جنات[4]
	٦—٩٠	٨٨٠

[1] A very impressive example of natural stalactites is at Constantine in Tunisia which I visited during my sojourn in Northern Africa. The cave is approached by an electric lift which the French authorities have fixed with a view to enabling the tourist to enjoy the sight.

[2] The texts of these inscriptions with translations in French might have been published before, but as I have deciphered them on the spot my readings and translations in English may be independently of value to the students of Muslim epigraphy. I am obliged to Professor Abdul Haq, Head of the Arabic Department of the Osmania University, who has kindly helped me in fixing the reading of many Arabic words, peculiar to the vocabulary of North African countries.

[3] This hemistich will read better as follows:

هبّت من الخلد منهنّ النسيمات

[4] Two kings of this dynasty held this title, Muḥammad al-Qā'im bi Amri'llah and his son Muḥammad al-Mahdī. According to contemporary history the former died in 924 H. (1517-18 A.C.) and the latter in 965 H. (1557 A.C.). The date (881 H.) contained in the second hemistich of line 8

Translation

(1) Salute the tomb which has been covered by Divine mercy, and white clouds of it have canopied his (the king al-Mahdī's) grave.
(2) And the holy breezes of Divine grace are exhaled from it (the grave), (for) their fragrant air has blown (there) from heaven.
(3) The grave in which the sun of righteousness has been eclipsed, and consequently the seven earths are covered by darkness.
(4) O heart (of mankind), the spectre of destruction has cast its net around thee, and death has pierced thee with its arrow.
(5) By the thunder of thy death the mountains of *eminence* have been blown to pieces: and by the news of thy demise the seven heavens have trembled.
(6) And the chanting and wailing of the angels have accompanied thy corpse borne to paradise.
(7) O Divine mercy, offer him the old wine of Thy pleasure, and may cups thereof be passed round to him for eternity.
(8) He died and was united and the chronogram (of his death) shone forth, "*Heaven is the abode of the Imām of righteousness, al-Mahdī.*"

II—Inscription on the tomb of the Sā'dian king, Abū 'Abd Allāh Muḥammad al-Shaikh

Text

بســم الله الرحمٰن الرحيــم

(١) صلّى الله علىٰ سيّدنا محمد (٢) و آله ◎ اعوذ بالله من الشيطان الرجيم رحمة الله
(٣) و برکاته عليكم اهل البيت انّه حميد مجيد ◎ انّما يريد الله (۴) ليذهب عنكم الرجس
اهل البيت و يطهّركم تطهيرا ◎ هذا (۵) ضريح مولانا الامام كهف الانام ناصر الاسلام
مذّل عبدة الاصنام الضارب (٦) فی ذات الله بالسنان و الحُسام ابي الاملاك و واسطة
الاسلاك و قمر (۷) الاجلال وارث الخلافة و جذم الامامة و مهدي الامة واضح العلامة
ذخيرة (٨) الوجود و سِرّ البناء المقصود مولانا الامام الاعظم وطود الهداية الاعظم

of the inscription does not tally with either of the above two years, and requires تامیه which must have been indicated by the poet in the first hemistich. With such an assumption, if the first three words of that hemistich—قضی و وافق—be interpreted thus—*the numerical value of the letter* واو (6) *be deducted and that of the name al-Mahdī* (90) *be added* (*lit. united*), we get 84 to complete the chronogram. On adding the latter to 881 the year 965 is obtained which tallies with the date of al-Mahdī II's death. In composing the chronogram the poet has resorted to both تامیه and تخرجه which are the subtle features of the art of composing chronograms in Arabic and Persian verse.

ابي عبد الله محمد (٩) الشيخ الّذي اختاره الله لارشاد الامّة و اغنامه و ارتضاه لتجديد شريعة جدّه عليه (١٠) السلام فاقامه على حين ما انهدت اعلام الدين و اركانه و زلزل عرش الاسلام و (١١) ايوانه و الكفر قد طغىٰ طوفانه وبغى علىٰ حزب الله بحزبه شيطانه و سيف شريعته (١٢) مفلول و صارم الباطل علىٰ الحقّ مسلول و امام الحق عند الخلق مجهول (١٣) و ربوع الخلافة في اقطاع الارضين بلاقع و طلول ◎ فقام رضي الله عنه و قد ارهف (١٤) سيف اجتهاده و استوىٰ علىٰ جودى جهاده فصدع بامر الله الذي جعله لوقاية الاسلام (١٥) عصاما و لشمل الامة نظاما و لحماية السنّة الىٰ يوم الدين ملاكا و قواما و صابر رضي الله (١٦) عنه الاهوال و احتسب النفس الزكيه في تطهير الارض من الضلال و حسم داء الشرك العُضال (١٧) فجاهد و غزىٰ و استاصل بسيف الحق من مرق من الدين و انتزىٰ و انتمىٰ الىٰ غير الحنيفيّة[1] البيضاء (١٨) و اعتزى حتى ازاح عن الدين العلّة و اعاد كماله الفائت علىٰ الملّة و ملا الارض عدلاً (١٩) و طهرها من ادناس الجور و الاثام حزنا و سهلا ◎ و سارت الهداية في الدنيا مسير الشمس (٢٠) و استقرّ الاسلام على قواعده الخمس[1] ◎ و لمّا استنار به المسلك و الجادة و استضاء (٢١) بانوار هداية من قدرّت له من الامم السعادة تشوّق الىٰ لقاء ربه فاسترده اليه سبحانه (٢٢) من باب الشهادة و اعدّ له المغفرة و الرحمىٰ قراه و زاده و اتاح له من صُنعه الجميل (٢٣) بدار النعيم الحسنىٰ و الزيادة ◎ وكان مولده رضى الله عنه في عام ستة و تسعين (٢٤) و ثمانمائةً و بويع البيعة العامة من بعد التيام كلمة الاسلام و تطهير الارضين (٢٥) من ادران الحيف و الاثام عام سته و خمسين و تسعمائة بفاس المحروسه دار ملك (٢٦) المريني و بجمع اولى الحلّ و العقد حينيذ بالقطر المغربي ◎ و قضى رضي الله عنه شهيدا (٢٧) بفسطاطه الكريم و ملحده الاول باچلچال لزوال يوم الاربعاء السابع و العشرين من ذى الحجة (٢٨) الحرام خاتم اربعة و ستّين ◎ ثمّ نقل من مدفنه المقدس الىٰ لحده المكرم بالروضة المشرفة قبلة المسجد (٢٩) الجامع من قصبتهم المحروسة بالحفرة

[1] Cf. و قالوا كونوا هوداً او نصارىٰ تهتدوا قل بل ملة ابراهيم حنيفا الخ (*Qur'ān*, Ch. II, verse 129).

العلية يوم الخميس الحادي و عشرين من يوم استشهاده تاسع (٣٠) عشر المحرم الحرام فاتح خمسة و ستين و تسعمائة ◎ فسبحان الملك الحق المبين وارث الارض و من عليها و هو (٣١) خير الوارثين ◎

Translation

In the name of God the most Merciful, the most Compassionate

O God, bless our master Muḥammad and his progeny. I take refuge with God against Satan the accursed. *The mercy of God and His blessings be upon you, the family of the Prophet; for He is praiseworthy and to be glorified.*[1] *For God desireth only to remove from you the abomination of vanity, since ye are of the household of the Prophet, and to purify you by a perfect purification.*[2] This is the grave of our master the Imām, the refuge of mankind, the defender of Islam, the humiliator of the worshipper of idols, the wielder of sword and lance in the cause of God, the lord of estates, the middle jewel of the necklaces (of the faith), the moon of glory, the inheritor of the *Caliphate*, the root of *Imamate*, the rightly directed (al-Mahdī) guide of the *community*, the possessor of the clear sign, the treasure of existence, the secret of the creation of man, our lord, the great Imām, the firm supporter (lit. mountain) of the great purification of faith, Abū ʿAbd Allāh Muḥammad al-Shaikh, who was chosen by God to direct the *community* and the creation (lit. the sheep) of God, and selected by Him to restore the *law* of his grandfather (Muḥammad)—may peace be upon him! He re-established the faith at a time when its flags and staffs had been destroyed, and the (foundations of the) throne and edifice of Islam had shaken, and the storm of infidelity had threatened, and Satan had attacked with his forces the votaries of God, and the sword of Islamic law had broken, and the sword of falsehood had been unsheathed against truth, and the Imām of the right faith was unknown among people, and the houses of the faith (lit. *Caliphate*) in the different parts of the earth had become desolate and ruined.[3] (At such a juncture) he—may God be pleased with him!—stood up and sharpened the sword of (his) efforts and established himself on the mount Jūdī[4] of his war against the infidels. Thereafter he proclaimed openly the word of God,[5] which he used as the grip of the shield of Islam, and as an organizing code for the forces of the *community*, and as the foundation and base of the protection of the religious law till the day of judgment. And he—may God be pleased with him—courageously faced dangers; and his enlightened mind sought the pleasure of God in purifying the earth from evil and in remedying the incurable disease of misbelief. Accordingly he waged war against infidels and led religious expeditions and destroyed (lit. uprooted) with the sword of truth those who had deviated from the faith and had hastened and attached themselves to beliefs contradictory to the illumined Islamic doctrine. He asserted his strict faith in the latter until the disease of religion was cured and its perfection which had deteriorated was restored to the

[1] *Qur'ān*, Ch. XI, verse 76.

[2] *Ibid.*, Ch. XXXIII, verse 33.

[3] The words مفلول, مسلول, مجهول and طلول all seem to have been borrowed from the rhyming words of the well-known poem بانت سعاد.

[4] Jūdī, Mount Ararat in Armenia whereon rested the ark of Noah. Here it has been used figuratively to denote the firm and high position taken up by Abū ʿAbd Allāh in waging religious war against the infidels.

[5] See *Qur'ān* (XVI, 91). فاصدع بما تؤمر

(benefit of) the *community*. And he replenished the earth with justice, and he cleaned it in both highlands and plains from the corruption of evil and sin. And (consequently) the pure faith spread over the earth like the spreading of the sun and the Islam rested on its five constituent principles.[1] When through his efforts the path and footway (of religion) received light, and from among nations such as were destined to possess righteousness obtained enlightenment by the beams of his guidance, he showed an inclination to join his Cherisher. Accordingly the Holy God called him back near Him through the gate of martyrdom and awarded him Mercy and Absolution and entertained him and provided for him: and through His graceful benevolence offered him eminence and opulence in the abode of tranquillity (i.e. Paradise). He—may God be pleased with him—was born in the year 896 H., and the people took the oath of allegiance to him, after he had perfected the doctrine of Islam and cleaned all the parts of earth from the impurities of aggression and sins in the year 956 H. (1549-50 A.C.) at Fez (Ar. ***Fās***), the capital of the Merinids, and the headquarters of the executive officers in the Western sphere at that time. And he—may God be pleased with him!—died as a martyr at Fusṭāṭ, the Benevolent,[2] and was buried first at Aghalghāl on Wednesday, the 27th of the hallowed month of Dhu'l-Hajj near the end of the year 8(64) H. (20th October, 1557 A.C.), in the afternoon. Afterwards his remains were transferred from his sacred burial-place to his noble grave in the holy mausoleum facing Masjid al-Jāmi', situated in the garrisoned enclosure containing the noble sepulchre, on Thursday, twenty-one days after his martyrdom, the 19th of the holy month of Muḥarram, in the beginning of the year 965 H. (11th November, 1557 A.C.). And Holy is the Lord, the True, the Manifest, the Master of earth and all that is on it and He is the best of the survivors.

III.—Inscription on the tomb of the son of Abu 'Abd Allāh Muḥammad al-Shaikh, the Sa'dian

Text

(١) يا زايري هب لي الدّعاء ترحما   فاني الى فضل الدعاء فقير

(٢) لقد كان امر المومنين و ملكهم   الي و صيتى في البلاد شهير

(٣) فها انا اذ قد صرت ملقىً بحفرة   و لم يغن عنى قائد و وزير

(٤) تزوّدت حسن الظنّ بالله راحمي   و زادي بحسن الظنّ فيه كثير

(٥) و من كان مثلي عالماً بحنانه   و هو بنيل العفو منه جدير

(٦) و قد جاء انّ الله قال تفضلاً   الى ما يظنّ العبد بى سيصير[3]

[1] They are (1) Belief in God and His prophet, (2) Prayer, (3) Charity, (4) Fasting during the month of Ramazān, and (5) Pilgrimage to Mecca.

[2] Fusṭāṭ is a town in Egypt, and it is not unlikely that there is a town of this name in Morocco also. But if this assumption is wrong, *fusṭāṭ* here would mean 'a tent', and the meaning of the sentence will be: "He died in his exalted tent."

[3] The full text of حديث قدسي is as follows:—

انا عند ظن عبدي فليظن بى ما شاء و في روايت و ان خيرا فخير و ان شرا فشر ◎

Translation

(1) O visitor, offer a prayer for me through mercy, for I need the bliss resulting from a prayer.
(2) The affairs of the *believers* and their government were entrusted to me, and my fame extended to all the cities.
(3) But alas! when I was thrown into a pit, neither any general nor any vazir helped me.
(4) (For my next life) I have provided myself with the noble belief of trust in God, Who will be Merciful to me; and my provisions comprising this noble belief in Him are ample (for me).
(5) And who is conversant like me with His benevolence; and He is the most Worthy in the matter of obtaining forgiveness from Him.
(6) And it is mentioned (in the sayings of the Prophet) that God said mercifully, " Whatever the servant (of God) expects from Him that is granted to Him."

The main tomb of the second group was built by Aḥmad al-Manṣūr, but additions were apparently made to it by subsequent monarchs, for apart from a considerable number of the graves of the scions of the dynasty, there are in this group the sepulchres of Zīdān and Muḥammad Shaikh al-Asghar, the son and grandson respectively of Aḥmad al-Manṣūr. The principal tomb had also a mosque attached to it, which still exists and can be identified by its prayer-niche, the *miḥrāb* (Plate V). It has a hall flanked by galleries on three sides, towards the north, south and west, the eastern side being occupied by the *miḥrab*. The pillars of the galleries are of marble of the finest texture, and their round but slender shape and delicate carving at the capitals show a highly developed artistic taste (Plate VI). The ceiling of the galleries is divided on each side into three compartments by arch-heads, which are adorned with stucco-work of honeycomb pattern (Plates VI–VII). The ceiling of each compartment is of wood, beautifully carved and gilt over. The dados are decorated with mosaic tiles of various hues, among which pale shades of gold, blue and green soothe the eye. The main hall, which contains the grave of Aḥmad al-Manṣūr, is more stately in dimensions and has corridors on all four sides. To the right of it there is another hall, rectangular in plan but flanked with galleries and adorned with carving in marble and cedar wood, like the other two halls. The architectural effect of the interiors of these tombs is of glory and mystery combined, such as is envisaged in religious texts for the dwelling of the pious and the noble-minded in the next world.[1]

A week's stay in Marrakesh among such surroundings has now become a dream; but a dream which has left deeper impressions upon my mind regarding the spirit and teachings of Islam than hitherto made by the study of any historical text, or by attendance at any religious sermon.

In order to visit Rabat I had to go back to Casablanca (دار البيضا) once more in the luxuriant limousine provided by the Compagnie Trans-Atlantique Generale, who were my agents, and to proceed from there to the former place. Rabat, styled *Ribāṭ al-Fatḥ*, the camp of victory, on account of the victory gained by the Almohades over Alfonso VIII of Castile at Alarcos, in 1195 A.C., was much earlier, with the twin city of Sale (Ar. *Sala*—سلا) first a Punic and later a Roman settlement, on account of its important strategic position, being situated on both banks of the river Bu-Regreg (Ar. *Abū Raqrāq*) where it empties its waters into the Mediterranean. The Arab general 'Uqba is described to have ridden his horse into the sea from there to reach the land on the Atlantic coast in order to propagate the word of God and extend His religion. The

[1] Vide سورة الرحمن, *Qur'ān*, Ch. LV.

regular history of Rabat begins from 1150 A.C., when 'Abd al-Momin, the Almohade, chose the town for mobilizing his troops to carry the holy war into Spain. A permanent camp (Ribāṭ) was established there, and he provided for a supply of fresh water by bringing a conduit from a neighbouring source, 'Ain Ghabūla. The old conduit still survives and the suburb from which the water has been drawn is called '*Aquedal*'. A modern town has sprung up there which contains the palace of the present Sultan of Morocco and the French Residency.

'Abd al-Momin's successor, Abū Ya'qūb Yūsuf (1163–84 A.C.) extended the camp, but it was the next monarch, Abū Yūsuf Ya'qūb al-Manṣūr (1184–98 A.C.), who built the enclosure-wall, nearly four miles in length, and two monumental gateways, which still survive (Plate VIII). He also ordered the building of a colossal mosque, which if completed would have been one of the largest mosques in the world, next in dimensions only to that of Samarra. I shall describe the mosque later in this paper. Rabat, however, did not develop according to the plan of Ya'qūb al-Manṣūr, but the sister town of Sale, during the reigns of the later Almohades and the Merinids, became an important port and naval base, for the tolerance of Islam towards the followers of other faiths being very great—لكم دينكم ولي دين,[1] many merchants of the principal European countries actually took up their residence there. It grew into an international market, where leather goods, carpets, wax and honey were exchanged for the merchandise of Genoa and Venice, and where the Europeans rubbed shoulders with Arabs and Berbers. The expulsion of the Muslims from Spain by Philip III at the end of the sixteenth century gave a new turn to the political ideals of the inhabitants of the twin cities, for both Rabat and Sale at this time were flooded by fugitives from Spain. Sale's naval activity rapidly developed, and its war-ships not only captured foreign boats along the Barbary coast, but they attacked the ports of Cornwall and on several occasions brought merchantmen plying between England and New York in triumph to Sale. At this period great opulence prevailed at the twin towns of Sale and Rabat, and the latter since 1610 became the seat of an independent maritime republic. But the Sultans of Morocco could not tolerate the existence of another State within their dominions and the Sharīfian Sultan Maulā'ī Ismā'īl (1672–1729 A.C.) despatched a large force to bring Rabat with the coastal territory under his government. In 1765 A.C., a French fleet bombarded Sale and Larache, and in later years the policy of the Sharīfian kings in both internal and external affairs led to the further decline of the twin cities. Sale has become a complete nonentity now, but Rabat since 1912, the year of the establishment of the French Protectorate, has found a fresh lease of life to prosper like Algiers and Tunis as a *de facto* French town, mocking Arab art and culture.

I shall now describe briefly two monuments of Rabat and two of Sale, representing the Almohade and Merinid styles of architecture, the difference between the two styles being that the former is characterized by vigour and loftiness, such as shown in the Tower of Ḥassān at Rabat, and the latter by a love of the purity of material and grace of ornamentation, such as are exhibited in the *madrasa* at Sale. I take up the *Qaṣba* or the fort of Rabat first, built by Abū Yūsuf Ya'qūb al-Manṣūr, the third monarch of the Almohade dynasty. It is situated on a prominence on the sea-coast, thus having a natural defence on one side, and is enclosed by a massive wall with crenellated parapet[2] on the other sides. There are two gateways, but the principal is called the Gate of

[1] "Ye have your religion, and I my religion." *Qur'ān*, Ch. CIX, verse 6.

[2] The crenellated parapet, which is quite common in the buildings of Spain and North African countries, has been said to be of Arab origin by European architects and archaeologists; but the excavations carried out at 'Ur (of the Chaldees) a few years ago have shown that it has a Mesopotamian origin, whence it was copied both by Arabs and Parthians. The latter carried it to India and we find the crenellated parapet along with other Parthian devices, such as winged-horses, etc., used in the early Buddhist *chaityās* and *vihāras* of the third to first centuries B.C.

Ūdāyas, for Rabat in early times was inhabited by Ūdāya tribe, and the first garrison of the fort consisted mainly of Ūdāya soldiers. The gateway is of massive proportions, built of large blocks of masonry, with an arch of horseshoe shape, which is, however, pointed near the apex. The façade of the entrance is decorated with a fringe of cusped carving, and above that is a band of miniature trefoil-arches intertwined to produce a lace-like effect (Plate VIII). The spandrels are also filled up with decorative sculpture, but the most impressive is a neat band of *Kūfic* writing, containing *Qur'ānic* text, carved along the jambs of the gate and above the apex of the arch. Higher up there is a frieze containing a network of ornamental arches. This pretty detail offers a pleasant contrast to the otherwise grim architecture of the gateway. The passage through the gateway (14 ft. wide) leads to two inner porches, the floors of which are of a higher level and the visitor has to ascend several steps to reach them. The innermost porch on one side (towards the right) has an arch opening on to the interior of the *Qaṣba*, but in front of it there is a hall with a barrel-shaped ceiling. From this hall steps lead to the roof, where vaulted corridors for the accommodation of guards, and slits in the wall for shooting arrows or throwing other missiles, may be seen.

The *Qaṣba* originally had room for a large garrison, and as love of learning and devotion to God were essential features of the life of the Muslim soldier in those days, the fort had inside it a *madrasa* and a mosque. These two buildings are now used as a museum. The arches of the prayer-hall of the mosque spring from low pillars and betray a lack of proportion. In the rooms flanking the prayer-hall, Roman antiquities discovered at Volubilis are exhibited. The main court of the *madrasa* is some 40 ft. square, and it has a marble fountain in its middle, which is in need of repair. There are narrow corridors (8 ft. wide) on three sides of the court and the fourth is occupied by the lecture-room or the prayer-hall, or both combined. The corridors have five openings, in each side, towards the court, the middle ones being in the trabeate style and larger in width than those in the sides, which are arched and have narrow spans.

In front of the *madrasa* and the mosque a lovely garden has been laid out by the French authorities in recent times, but the long-aged storks, which dwell on the square bastions of the fort, perhaps look mockingly at these innovations and croak plaintively, morn and eve, at the havoc which the whirligig of time has wrought inside the fort.

An arched doorway in the high battlemented wall leads to a terrace which looks down upon the green sea where the river Bu-Regreg empties its waters. In the afternoon the view is grand, the large waves thud against the age-worn walls of the fort; in the distance, across the estuary of Bu-Regreg, the minarets and houses of Sale shine in golden sand; and the walls and bastions of the fort itself present a silhouette the effect of which is enhanced by the growing dimness and calm of the evening. People assemble there to enjoy the sight and carry back their own impressions. French authorities have set up a café, which serves mint-tea to the accompaniment of Arab music. French have indeed aesthetic taste but their mode of life and sense of enjoyment is frivolous, and, as a result of that, moral deterioration is gradually creeping in and Arab sense of honour disappearing at all places where the number of French settlers is on the increase.

The Great Mosque at Rabat, called Masjid Ḥassān, or Burj Ḥassān, on account of its high tower, is indeed a *tour de force* of the building skill of the Almohades, and although unfinished its remains show a breadth of vision and loftiness of ideal which are rarely found in the buildings of the world. It was designed by the architect Jābir, who also designed the Great Kutubīya of Marrakesh and the mosque at Seville with the Giralda Tower. He was employed at the court of Abū Yūsuf Ya'qūb al-Manṣūr, that enthusiastic patron of architecture. The tower even in its incomplete condition measures 50 ft. square at the base and rises to a height of 160 ft. (Plate IX). The top storey and the cupola perhaps would have added 80 ft. more, thus the total height of this tower (240 ft.) becoming uniform with that of the Kutubīya.

The style of architecture is massive although relieved by a fretwork of overlapping arches. The tower is built of large blocks of chiselled masonry, the colour and texture of the stone being the same as those of the Kutubīya and Giralda towers. The top is approached by a ramp, which is divided into stages and landings according to the square plan of the minaret and the windows built in its height. The latter serve a triple purpose, giving air and light to the interior of the minaret, and breaking the monotony of its outer surface, which would have remained uniform without them. French archaeologists have carried out excavations on a large scale at the site of the mosque and Lt.-Colonel Dieulafoy has published an illuminating monograph on its architecture,[1] but the determination of the exact plan of the mosque still remains a crux. The remains of massive walls, with the lower parts of two large columns in the eastern part of the site, suggest that perhaps the prayer-hall was designed to be built there. The various rows of pillars further show that some 200 of them would have supported the ceiling of the prayer-hall (Plate X). The form of these pillars is round with no ornamentation. They consist of several blocks and are crowned with a plain abacus. The stone of these pillars is the same as that used for the tower, and as in the Kutubīya also ordinary piers have been used to support the arches it appears that up to the time of Ya'qūb al-Manṣūr (1184–98 A.C.) the import of marble from Italy had not developed, nor had the shafts acquired such graceful forms and elegant carving as we find in the Merinid and Sā'dīan architecture of Morocco.

The building was designed to have several courts beside the main central one, for remains of partition walls can be traced. The length of the mosque, as disclosed by recent excavations, is 610 ft. and breadth 470 ft. and sixteen doorways give access to the interior of the building. Remains of the enclosure-wall exist in the northern and southern sides. The walls are extremely massive, some 8 ft. in thickness. In the midst of rows of pillars remains of piers are also to be seen, which show that on account of paucity of good stone for building pillars, roughly dressed masonry piers were also to be used to support the arches. The masonry piers would have been finally covered with stucco as has been done in the Kutubīya.

The mosque with its incomplete tower and decayed walls and pillars presents a spectacle of great magnitude and the visitor can realize the vast throngs which must have assembled in such mosques to pray and seek Divine help and guidance.

There are several other interesting monuments at Rabat, notably at Chella (Ar. *Shālla*), the cemetery of Merinid kings. Its main gateway is a remarkable structure, both massive and picturesque. Passing on to the monuments of Sale I take up the mosque first which is more or less in the style of the Kutubīya, but considerably smaller in dimensions than its prototype. The prayer-hall consists of thirteen aisles from east to west, each aisle being divided into seven bays. The arches of the innermost aisle, instead of being horseshoe in form are elongated, resembling to a certain extent the Gothic arch. The ceiling of this aisle is of carved cedar-wood, painted over.[2]

On either side of the prayer-hall, towards the north and south, is a smaller hall with a court in front of it which is separated from the main court by a wall. The main court was originally paved with tiles which have been restored recently, but the modern work does not have the soft effect of the old tiles. There are colonnades on both sides of the main court which are connected with the halls in the northern and southern sides of the prayer-hall. In the middle of the central court is a cistern for the ablutions of the votaries. The court has also a colonnade towards the west, but it is only one aisle deep. The mosque has five gates, two being towards the east and the remaining three in the three other directions. The minaret is a copy of the Kutubīya but less pretentious in dimensions than the latter. The general effect of the building is, however,

[1] *La Mosquée D'Hassān*, Paris, Imprimerie Nationale, 1920.

[2] The ceiling of the central bay of this aisle, opposite the *miḥrāb*, is decorated with stalactites in the honeycomb style.

of majesty pervaded by an air of mystery, which the architect probably aimed to produce by the vast dimensions and the subtle decorative features of the mosque.

The *madrasa*, which was a necessary adjunct to the mosque, is situated close to it. It is more ornate in style than the latter and was built by the Merinid king Abū 'l-Ḥasan in 742 H. (1341 A.C.). The *madrasa*, however, suffers by comparison with the magnificent schools at Fez, notably al-'Aṭṭārīn or al-Bū'Ināniya, or even with the so-called *madrasa* of Abū Yūsuf at Marrakesh, which has been described above. The *madrasa* at Sale has a small court flanked by narrow corridors (4½ ft. wide) on three sides (Plate XI). There is a small cistern with a plain jet in the middle of the court for the ablutions of students. The pillars of the corridors are round, and rather thick in proportion to the size of the openings. They also betray a lack of grace when compared with the delicate carving of the cedar-wood frieze and brackets above them. There is a great deal of controversy among French archaeologists regarding the artistic significance of these pillars, and a majority of them are of opinion that they cannot be the originals, which must have been of marble, slender in form, such as are seen in later Merinid structures. These authorities suggest that the present thick round pillars were inserted at a later period, with a view to giving adequate support to the heavy superstructure of the building which would otherwise have collapsed. This view may be correct, but I do not know what these authorities will suggest about the round heavy pillars of Masjid Ḥassān at Rabat. In my humble opinion the import of marble in large consignments from Italy did not commence in the Almohade and early Merinid periods and the architects were satisfied either by masonry piers,[1] or by round heavy ordinary stone pillars which they covered with mosaic tiles. The pillars of the *madrasa* of Sale are also covered with tiles, the colours being green, blue, black and white.

The rooms of students are built on the roof of the corridors on three sides of the building, and the plaster decoration and cedar-wood carving on the walls and the friezes are as delicate as those in the *madrasas* in Fez (Plate XII). The lecture-hall is built at the eastern end of the court. It is square in plan and flanked by two narrow rooms which have flat ceilings. The roof of the middle hall is vaulted, being designed in the form of a casket. The façade of the lecture-hall is richly adorned with calligraphic devices, floral designs and stalactites, and an idea of their grace and beauty may be had from the accompanying photograph (Plate XII).

In the western corridor of the *madrasa* an inscription is carved which gives a detailed list of the property dedicated by king Abū 'l-Ḥasan, the founder of the school, for its adequate maintenance. I was able to copy this inscription on the spot during my stay and I give below its text and translation into English:—

Inscription on the Madrasa of Abū 'l-Ḥasan, the Sā'dīan, at Sale

Text

بحرمة بسم الله الرحمٰن الرحيم

و بحقّ صلّى الله علىٰ سيّدنا و مولٰنا محمد و آله

هذا ما حبسه علىٰ مدرسة سلا المحروسه مولانا الامام الاعظم العالم العابد

امير المسلمين المجاهد في سبيل ربّ العالمين ابو الحسن ابن مولانا الامام الاعظم العابد

[1] In the Kutubīya the arches spring from masonry piers which are covered with stucco.

امير المسلمين المجاهد في سبيل ربّ العالمين ابي سعيد قدس الله روحه ابن مولانا الامام الاعظم العابد الخاشع امير المسلمين المجاهد في سبيل رب العالمين ابى يوسف يعقوب بن عبد الحق اطلع الله سعودهم و نصر اعلامهم و جنودهم و قلّع ملكهم و جعل السبطة (البسيطة ؟) ملكهم حبس ايدّه الله على المدرسة المذكورة ما يقع ذكره و ياتي تفسيره فمن ذٰلك بداخل سلا المحروسه ثلاثة فنادق و ربع الفندق و ذٰلك فندق السبطرين و فندق بابني العاص و فندق المصداع و ربع فندق ابن احمد و طرازين و هما طراز القصر و طراز الحاج يعقوب و خربة بازاء فندق السبطرين و ثمانية و عشرون حانوت و نصف الحانوت منها عشرة بسوق السبطرين و منها اربعة بالرّحبة و سايرها بالسوق الكبير و مخزن الملح و من ذٰلك بخارج سلا المقصر الملّاحتان القديمة و الصغرى و ثلث ملّاحة الشريف و ثلث ملّاحة الخياطى و ثلث ملّاحة الثيابي و بحيرة الفريج و اربعة فدادين بولجة بيع المعدن و مربعة باسمير و من ذٰلك بداخل رباط الفتح اثنى عشر حانوت و فندق و خربة الملح و من ذٰلك بخارج رباط الفتح و بولجة الناضور (الناظور ؟) فدنان (؟) و اربع رقيع كل ما فسره حبسه مولانا الامام الاعظم ابو الحسن امير الايمة الراشدين المهتدين على المدرسة المباركة التى اقامها بسلا لقرأة العلم نفعه الله بقصده الصالح حبوسا تاماً مويداً الّا يغيّر عن حاله و لا يعدل به عن سبيله حتى يرثه الله تعالى قائماً على اصوله محفوظا بشروطه وارث الارض و من عليها و هو خير الوارثين و قيد هذا بامر مولانا الامام الاعظم ابي الحسن المذكور قاصدا بذٰلك تحصى هذه الاوقاف و ضبطها و ملتمسا به تخليد الذكر و تحصيل جزيل الاجر و بتاريخ يوم الجمعة الثاني عشر بجمادي الثانية عام اثنين و اربعين و سبعمائة و سلام على عباده الذين اصطفى و الحمد لله ربّ العالمين ◎

Translation

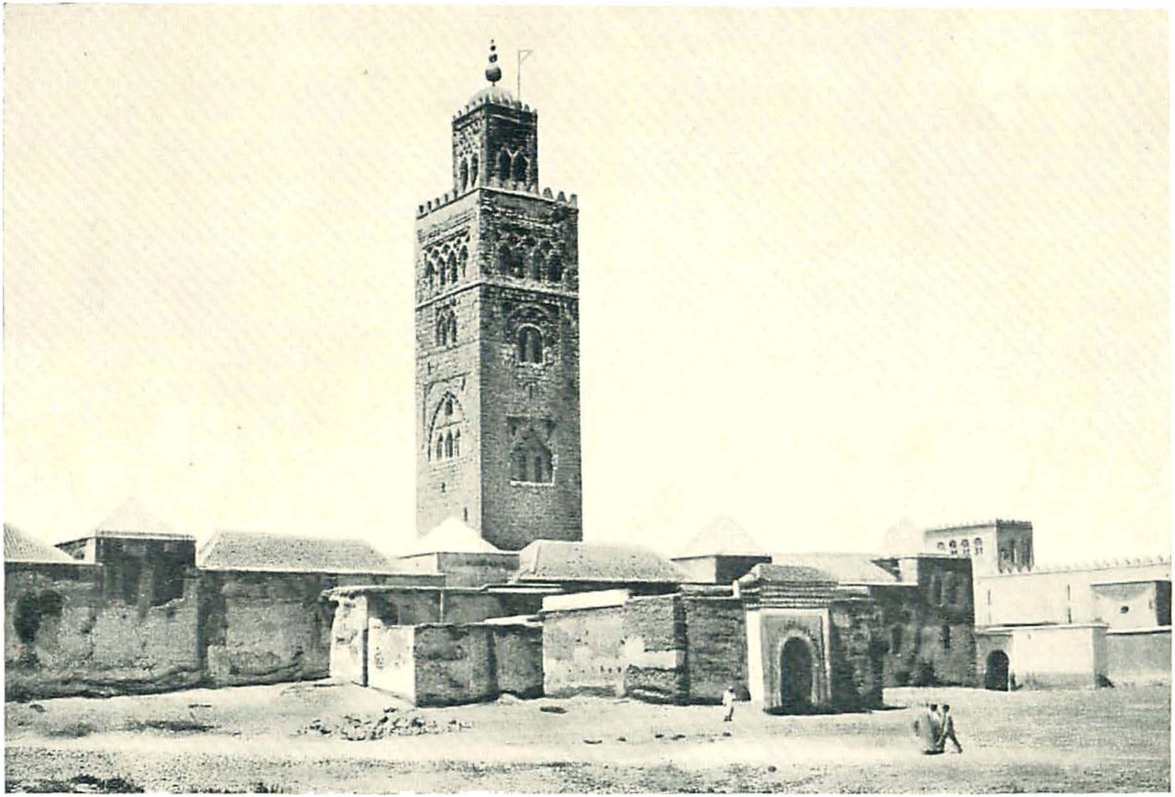
By the grace of (the opening sentence of *Qur'ān*)—"*In the name of God the most Merciful, the most Compassionate*": and through the blessing (of the benediction)— "*May God bless our master and lord, Muḥammad and his progeny!*"

This is an endowment to the *madrasa* of Sale (Ar. *Sala*), the garrisoned city, by our sovereign, al-Imām al-Ā'ẓam, the learned, the pious, Amīr al-Muslimīn,[1] the crusader in the path of the Cherisher of (all) the spheres of the Universe, Abū 'l-Ḥasan, son of our

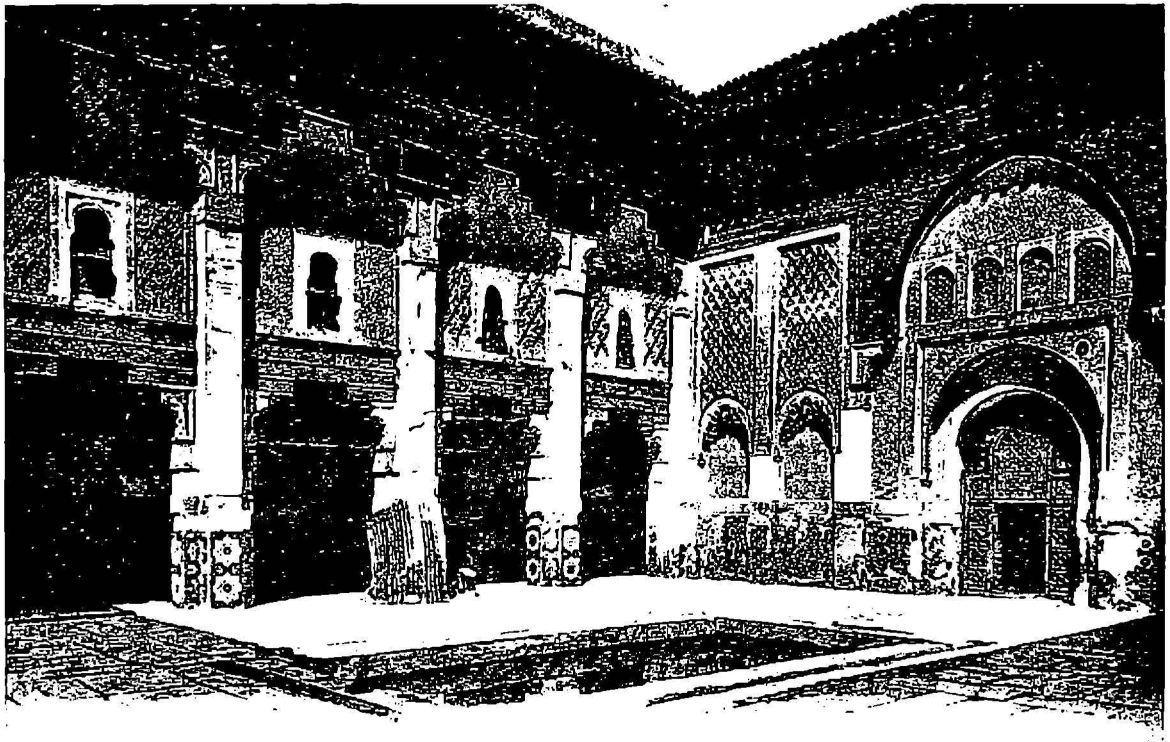
[1] In contrast to the Amīr al-Muminīn of the Umayyad and Abbaside caliphs.

king, al-Imām al-Ā'ẓam, al-'Ābid, Amīr al-Muslimīn, al-Mujāhid fī sabīl Rabb.'l-'Ālamīn, Abū Sa'īd, may God sanctify his soul!—son of our sovereign, al-Imām al-Ā'ẓam al-'Ābid al-Khashi' (humbling oneself), Amīr al-Muslimīn, al Mujāhid fī sabīl Rabb 'l-'Ālamīn, Abū Yūsuf, son of 'Abd al-Ḥaqq, may God let the stars of their glory rise, support their banners and army, protect their empire, and make the entire Earth their kingdom! The king, may God strengthen his authority, granted as endowment to the said *madrasa* what is mentioned below, the detail of which is as follows: Among the endowed properties are three inns, and a quarter part of an inn [1] in the interior of the garrisoned city of Sale, and they are the *funduq* of al-Sabṭarīn,[2] the *funduq* of Abū al-'Āṣ and the *funduq* al-Maṣdā' [3] and a quarter of the *funduq* of Ibn Aḥmad, and two lanes,[4] (i.e.) the lane of al-Qaṣr and the lane of al-Ḥājj Ya'qūb, and also the waste land opposite the *funduq* of al-Sabṭarīn: and twenty-eight shops, and one-half of a shop; of which ten are in the al-Sūq al-Sabṭarīn,[5] and four in the al-Raḥbah (Square),[6] and the remaining are in the al-Sūq al-Kabīr and Makhzan 'l-Milḥ.[7] And (included) among the endowed properties are the following outside the fortifications of Sale: two salt-fields, the Old and the Small, and one-third of Mallāḥat al-Sharīf and one-third of Mallāḥat al-Khayyāṭī,[8] and one-third of Mallāḥat al-Thiyābī,[9] and Buḥairat al-Farīj (lit. the Wide Lake): And (further among the endowed properties are) four *faddāns* [10] of land in the *Valaja* [11] of Bai' al-Mā'din and the Marbā' of Asmir: And among it are also (the properties) inside Ribāṭ al-Fatḥ, (comprising) twelve shops, and a *funduq* and a plot of waste land for obtaining salt: and similarly outside Ribāṭ al-Fatḥ in the *Valaja* of al-Nūẓūr (al-Nāẓūr?) two *faddān* and four *raqī'*.[12] All that which has been referred to above is granted as an endowment by our sovereign, al-Imām al-Ā'ẓam, Abū 'l-Ḥasan, the chief of the righteous and right-guided Imāms, to the auspicious *madrasa* which he built at Sale for the propagation of knowledge—may God reward him for his good intention! The endowment being complete, everlasting, unchangeable in regard to its conditions and unalterable in respect of its object (or scope) until it (the endowment) be possessed by God the Exalted, should continue according to its rules and be preserved according to its regulations. (He is) the Possessor of the Earth and all that is on it and He is the best Possessor (or Survivor). And this (the endowment) has been defined clearly by the order of our sovereign, al-Imām al-Ā'ẓam Abū 'l-Ḥasan the aforesaid, with a view to keeping a list (or record) of the endowed property and to maintaining it (properly): and the object of the endowment has been to perpetuate his name and to acquire handsome reward. And it was (written) on Friday, the 12th of Jumada II in the year 742 H. (23rd of November, 1341 A.C.). And salutation to those servants of God whom He has chosen; and all praise unto God the Cherisher of all the worlds.

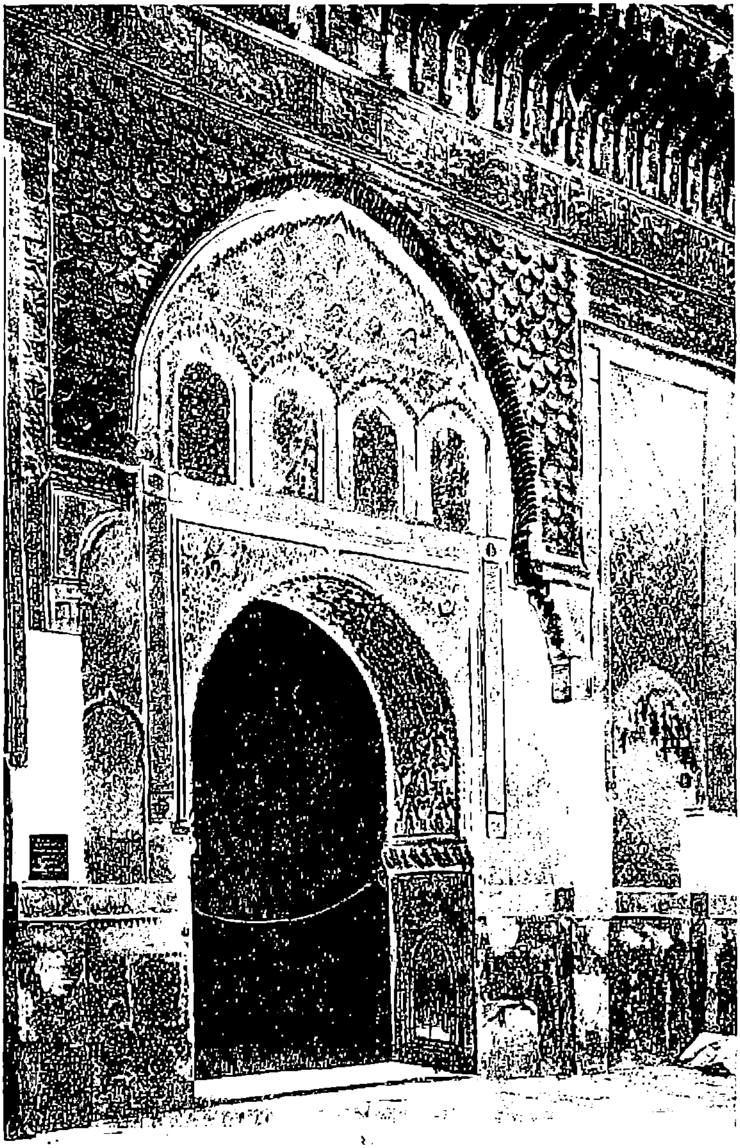
[1] *Funduq* from Gr. πανδοχεῖον.
[2] *Sabṭarīn* seems to be of European origin, but arabicized.
[3] *Al-Maṣdā'*, a place where sheep and camels are sold.
[4] *Ṭirāz*, literally an ornamental border, here it probably means a lane.
[5] *Sūq*, a street or market-place.
[6] *Raḥba*, literally an open space.
[7] Salt magazine or market.
[8] Belonging to tailors.
[9] Belonging to cloth-merchants. It appears that different tradesmen had separate salt-fields.
[10] *Faddan*, a land measure, divided into 333⅓ *qaṣbās* or rods, each *qaṣba* being equal to 24 *qabẓās* and each *qabẓā* 6¼ English inches.
[11] *Valaja*, a shelter against rain.
[12] *Raqī'*, some land measure.



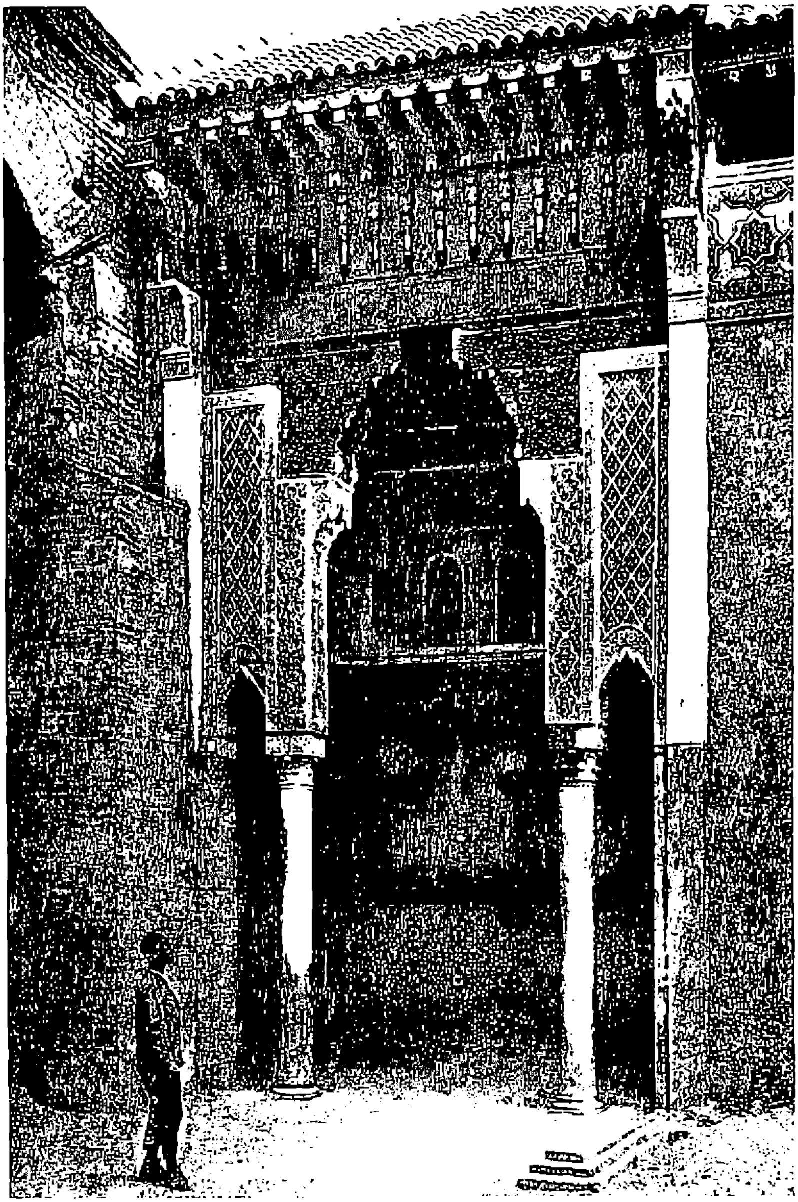
Marrakesh : The Kutubīya Mosque.



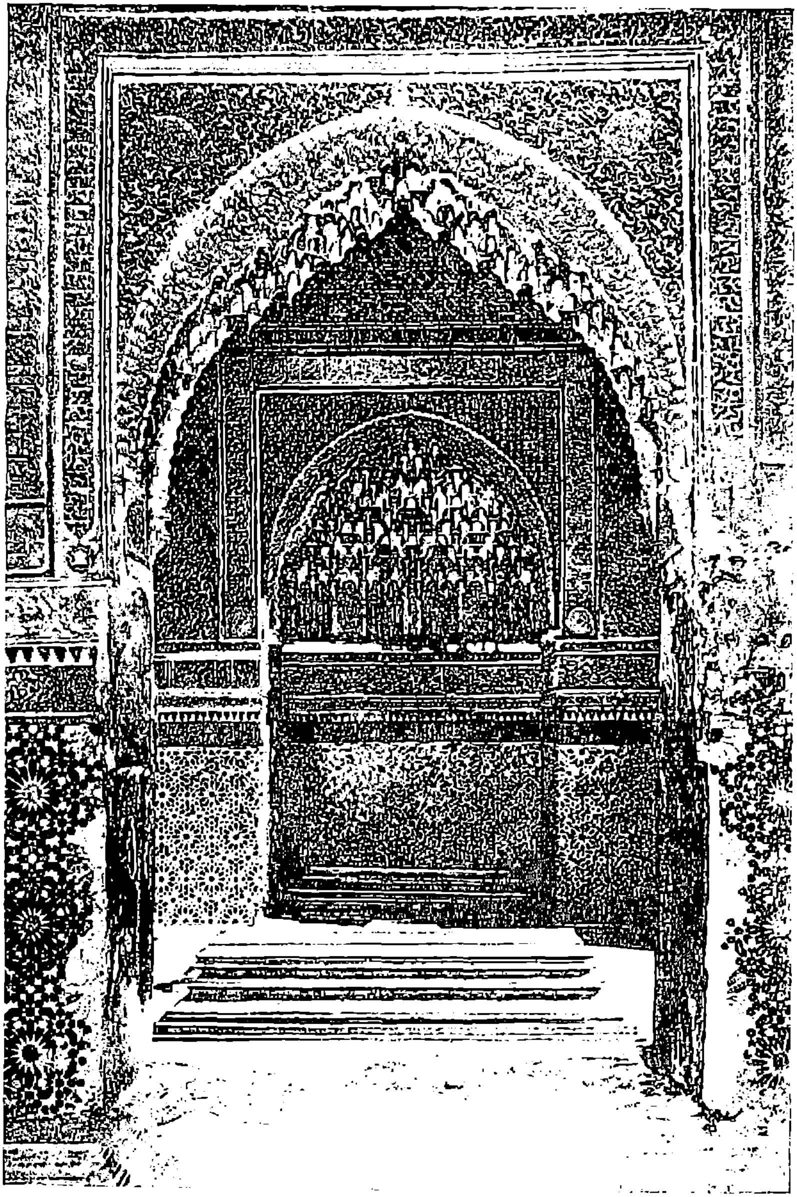
Marrakesh: The *so-called* Madrasa of Abū Yūsuf: View of the interior from S.W.



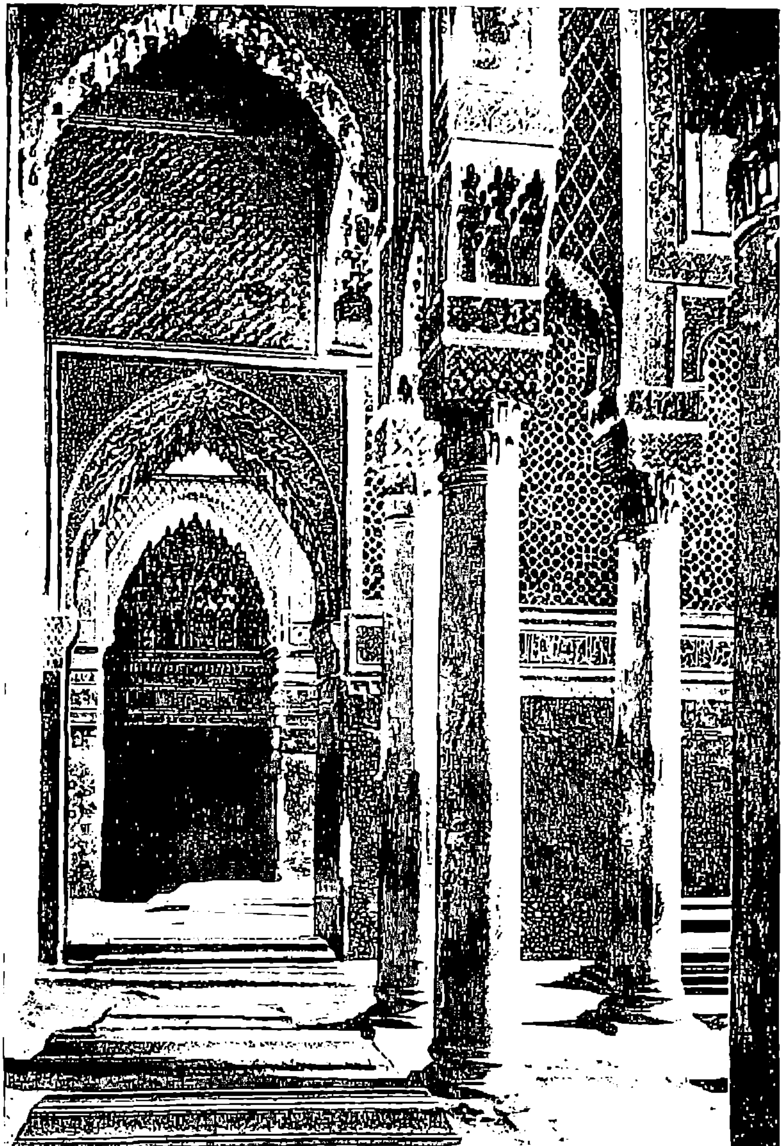
Marrakesh: The *so-called* Madrasa of Abū Yūsuf: Façade of the prayer-hall.



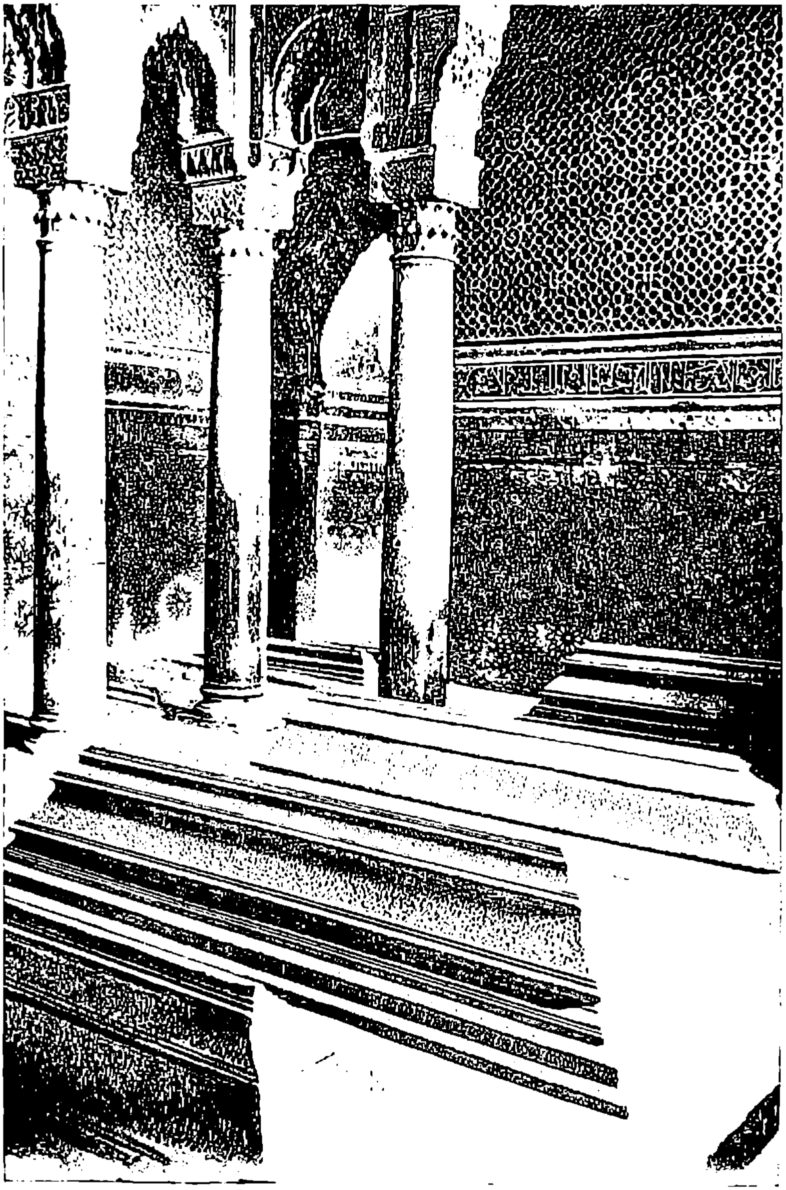
Marrakesh : Tomb of Muḥammad al-Shaikh : Entrance.



Marrakesh: The tomb of Aḥmad al-Manṣūr; the hall containing the prayer-niche.



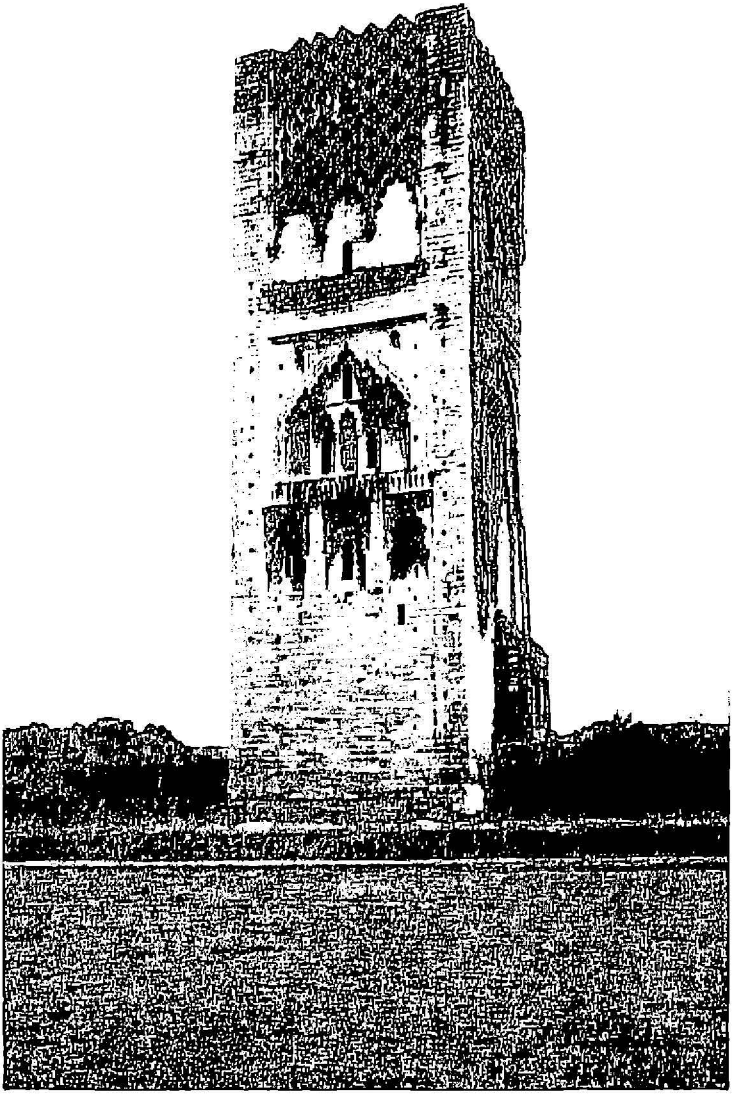
Marrakesh : The tomb of Aḥmad al-Manṣūr : the corridor.



Marrakesh: The tombs of Sū'dian kings: detail of trellis work.



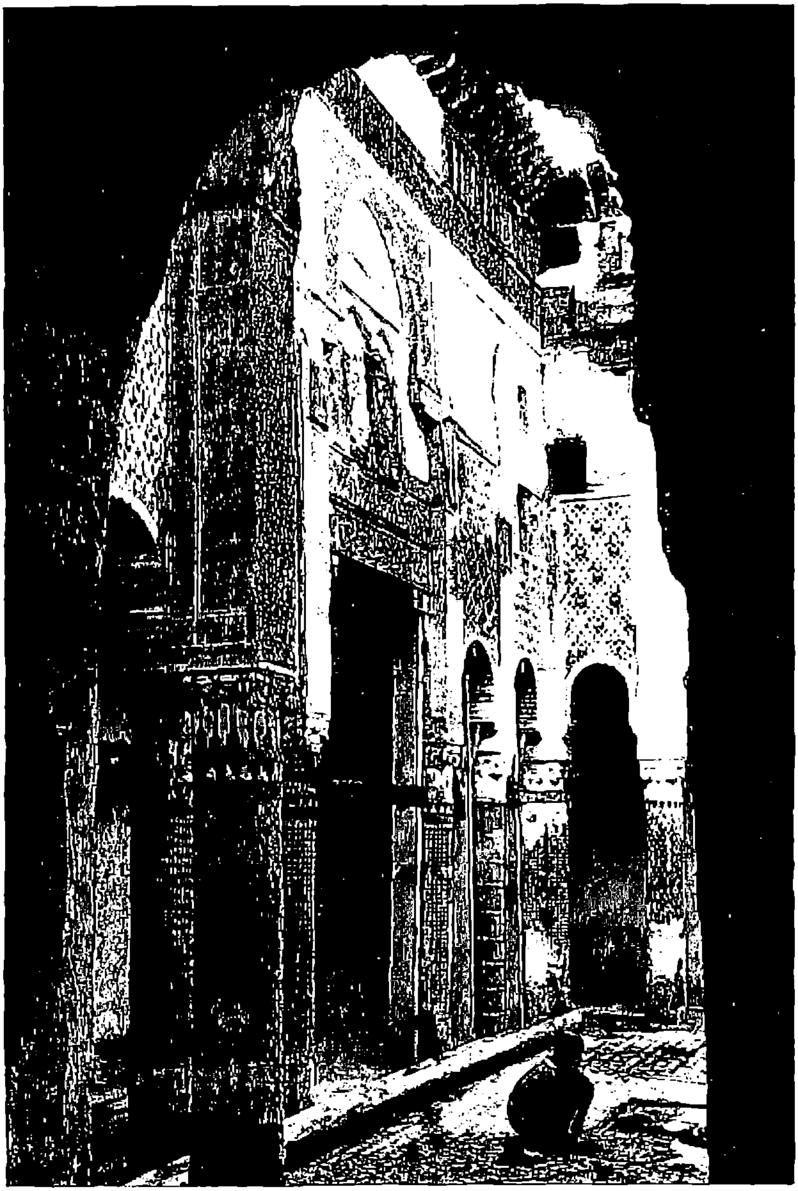
Rabat: The Ūdāya Gate of the fort.



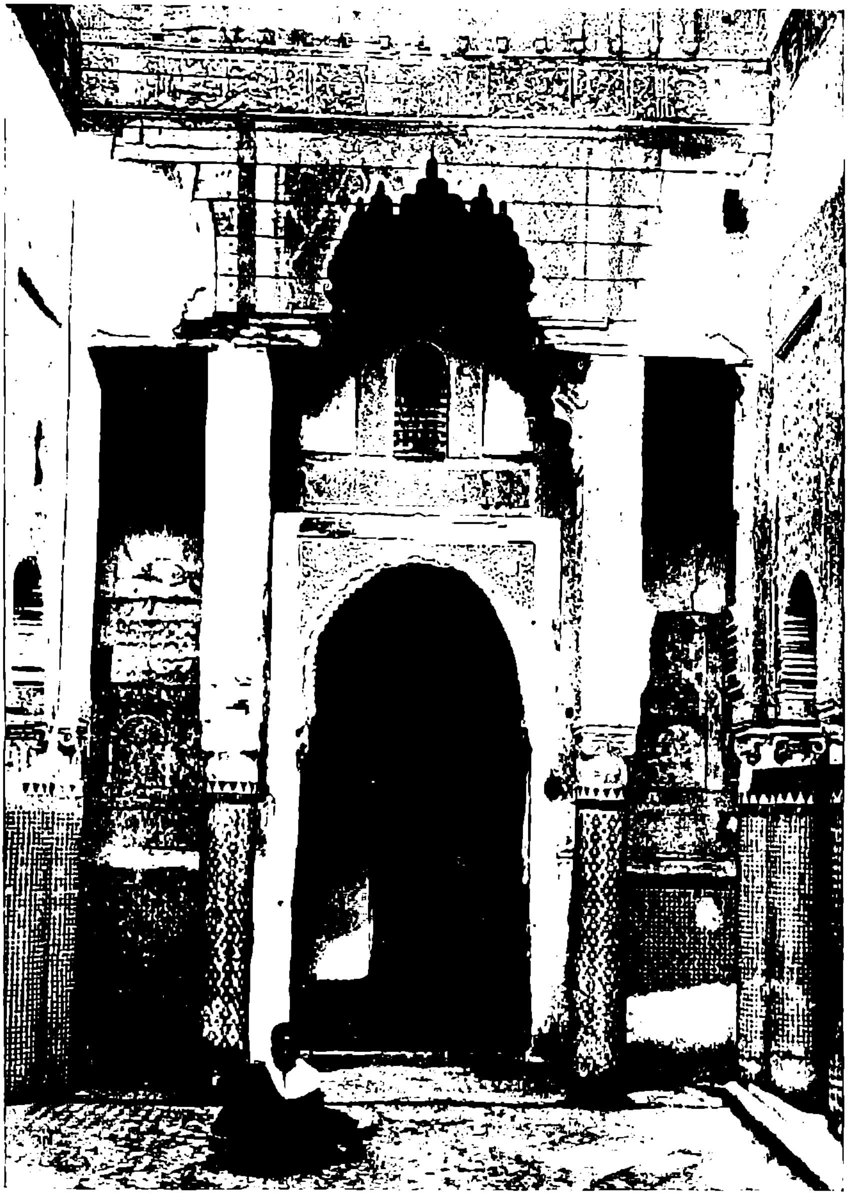
Rabat: Tho Minaret of Masjid al-Ḥassān.



Rabat: Masjid al-Ḥassān: the rows of columns and remains of piers.



Sale: The Madrasa of Abū 'l-Ḥasan al-Marini: northern wing.



Sale: The Madrasa of Abū 'l-Ḥasan al-Marīnī: Façade of the eastern hall.

CHANDONUŚĀSANA OF HEMACANDRA

(CHS. IV (LATTER HALF) TO VIII)

By H. D. VELANKAR

Hemacandra's Chandonuśāsana is, like every other work of his, a thorough and extensive treatise on Sanskrit, Prākṛta and Apabhraṁśa metres. It was first published in 1912 by Mr. Devakaran Mulji at the Nirnaya Sagar Press, Bombay. This edition is based on a single MS. and does not contain the Ṭippana. Muni Sri Jinavijayaji has promised to bring out a critical edition of this work in the Singhi Jain Series. But it may take a long time and in the meanwhile, I am publishing a critical edition of the last four and a half chapters of the work which deal with Prākṛta metres, as I am interested in them. The present edition is based on the following material:—

(1) The Bombay edition (*Bom.*) mentioned above; this is based on a single MS. from Rajnagar.

(2) A MS. of the Chandonuśāsana with Svopajña Vṛtti (*NA*) measuring 10″ × 4½″. It contains 65 folios and has about 14 lines to a page. It is not dated and ends: उभयग्रन्थाग्रं श्लोक २१११. It belongs to the University of Bombay.

(3) A MS. of the Chandonuśāsana with the Svopajña Vṛtti (*SA*) measuring about 10″ × 4½″. It is dated Saṁvat 1958 and belongs to the Jainānanda Jñānabhāṇḍāra, Gopipura, Surat.

(4) A MS. of the Paryāyas or a brief Ṭippana (*Com.*) on the Chandonuśāsana with the Svopajña Vṛtti. This measures 10″ × 4¼″. It has 46 folios and 13 lines to a page. This also belongs to the University of Bombay. The MS. is complete and was copied by the famous Jain author Ratnacandragaṇi, pupil of Śānticandragaṇi of the Tapā Gaccha in Saṁvat 1659. It is, however, incorrect at some places and was probably copied from some other incorrectly written MS.

(5) In a few cases, I have consulted Kavidarpaṇa (*KD*), published by me at *Annals, BORI.*, Vols. XVI-XVII.

Instead of giving a Sanskrit rendering of the Prākṛta and Apabhraṁśa illustrations in the Chandonuśāsana Vṛtti, I have chosen to publish wholly the Paryāya-commentary mentioned above. Unfortunately, I was unable to secure another MS. of this commentary, so that the lacunae and the incorrect passages have to be filled and corrected with the help of the context and conjecture. I feel deeply indebted to the owners of the above-mentioned MSS., who kindly allowed me to use them for the edition.

Hemacandra begins his treatment of the Prākṛta metres in the latter half of Ch. IV after defining Gīti, Upagīti and Udgīti which are but the variations of the Āryā or Gāthā and which I have described in my Apabhraṁśa Metres, para. 45. He divides the Prākṛta metres under four main heads, namely, Āryā, Galitaka, Khañjaka and Śīrṣaka. Under the first head, he defines about 25 metres beginning with Ripucchandas and ending with Mālādāmaṇ which are all derived from the Gīti and are described by me at Apabhraṁśa Metres,[1] para. 45. Under the Galitakas, he gives us about 23 metres, the normal Galitaka having 21 Mātrās in a line and being characterized by the Yamaka at the end. All these Galitakas are Catuṣpadī metres of four lines of equal length. Of these 23 Galitakas, about 11 bear the name Galitaka preceded by a preposition like *vi*, or an adjective like *śubha*, *ugra*, etc. The remaining 12 have independent names like Bhūṣaṇā and Hīrāvalī. All these have the Antya Yamaka. The shortest among these is the Muktāvalī with 16 Mātrās in a line. The Muktāvalī is surely a Tāla Vṛtta. The name Galitaka as applied to these

[1] Published in the *Bombay University Journal*, Nov. 1933 and Nov. 1936.

23 metres is a rather vague term and, as the author explains, is extended by some to all Prākṛta metres other than the Daṇḍaka and the Āryā, when they possess the Yamaka.

When a Galitaka does not possess the Yamaka but is only characterized by the Anuprāsa, it is called a Khañjaka. But the standard Khañjaka contains 23 Mātrās in each of its four lines. Mahātoṇaka is only a variation of this with different groups of Mātrās. Thirty more metres of this type are described after this, including the Dvipadī which has 28 Mātrās in each of its four lines. I have discussed this metre and its name at Apabhraṁśa Metres, para. 43. At the end of these, Hemacandra describes the Madanāvatāra and its five derivatives obtained by adding one Pañcamātra group every time. All the six metres obey the Tāla of 5 Mātrās and are undoubtedly the Tāla Vṛttas from the beginning. The Śīrṣakas are broadly defined as the Khañjakas lengthened at will. Two examples of such 'lengthened' Śīrṣakas are given; they are the Sama and the Viṣama Śīrṣakas. The former has in each of its four lines the first half of a Gātha, where the last long letter is substituted by a Trimātra and is preceded by any even number of the Caturmātrika groups. The first half of the Gātha itself is formed by the first half of a Gāthā to which one pair of Caturmātras is added before the final long letter. The Viṣama Śīrṣaka, on the other hand, is formed by a line of a Mālā-Galitaka (which is made up of one Ṣaṇmātra followed by ten Caturmātras) extended by the addition of an *uneven* number of *pairs* of the Caturmātrika groups. The illustration contains seven such pairs. In the remaining part of this section Hemacandra gives only the examples of various kinds of double and triple strophic metres called the Dvibhaṅgīs and the Tribhaṅgīs. He evidently means to say that all four-lined metres extended at will and the strophies formed with them are to be understood as the Śīrṣakas. The only specific strophe mentioned by name in this section is the Dvipadīkhaṇḍa; it is a triple metre made up of two Avalambakas and a Gīti at the end. It is illustrated from Śrīharṣa's Ratnāvalī. This is, perhaps, the only place where Hemacandra does not compose his own illustration. But even the following illustrations of the Dvibhaṅgīs (except the first) may have been borrowed from other authors. They do not contain the name of the metre by way of the Mudrā Alaṁkāra, whose existence is the sure sign of a purposeful composition by the author.

Chs. V to VII treat of the Apabhraṁśa metres. Ch. V defines the Catuṣpadīs having four lines of equal length. They begin with Utsāha which has 24 Mātrās in its line. It is followed by Rāsaka and eight other metres having more than 20 Mātrās in their lines. Megha and Vibhrama are also defined hereafter even though these two are pure Varṇa Vṛttas, since they are always composed in the Apabhraṁśa language as Hemacandra tells us. The next metre is Kusuma with 21 Mātrās in its line. All these 12 metres are said to be varieties of a Rāsaka which, we are told, is a general name of any Jāti or Mātrā Vṛtta. Rāsa which is different from Rāsaka and is an Ardha-Sama Catuṣpadī with 7, 13, 7, 13 Mātrās in its lines is defined next and from this the author proceeds to the famous Apabhraṁśa metre, namely, the Mātrā of five lines. He describes five or six varieties of the Mātrā, all of which I have discussed at Apabhraṁśa Metres, para. 28. At the end is given the strophe called Raḍḍā or Vastu which is formed with a Mātrā and a Dohā.

The next section is on the Vastukas, the normal Vastuka having 25 Mātrās in each of its four lines. The other Vastukas are the Vastuvadanaka, Rāsāvalaya and their admixture. Even Vastuka is a name applied to many metres by the Apabhraṁśa poets. Vadanaka and Upavadanaka are next defined; they have four lines of 16 and 17 Mātrās respectively, and appear to have been originally Tāla Vṛttas. When they contain the Yamaka, both are called by the name Adilā or Madilā. Also see Apabhraṁśa Metres, para. 17 for these metres. Utthakka is similar to Upavadanaka but has a different grouping of the Mātrās and has also the Yamaka at the end. The Dhavalas of eight, six and four lines are next defined. Śrīdhavala and Yaśodhavala are of the first kind; Kīrtidhavala of the second and Guṇadhavala, Bhramaradhavala and Amaradhavala are of the third kind. These are followed by the Maṅgala which contains 18 Mātrās in each of its first two lines and 20 Mātrās in each of the last two lines. We are told how the names Dhavala and

Maṅgala are also employed as common names signifying songs composed for auspicious occasions and personal praise respectively. In this sense, the words are placed at the end of the names of the metres like the Utsāha, which are actually employed for the poetical composition. Thus we may have an Utsāha-Dhavala or an Utsāha-Maṅgala and so on. If a deity is praised by any metre like the Utsāha, it gets the special name of Fulladakam. The chapter concludes with Jhambaṭaka which has 14 Mātrās in each of its four lines. The author tells us that the metre Gandhodakadhārā itself gets the name Jhambaṭaka when it is employed for singing. This also is a Tāla Vṛtta.

In Ch. VI Ghattā is first defined as a metre of either six or four or even two lines. It stands at the beginning of a Sandhi (i.e. a canto), or at the end of a Kaḍavaka (i.e. a section). The Ghattā of the first two kinds is also called Chaḍḍaṇikā. The lines of a Ghattā may contain from 7 to 17 Mātrās each. When the third and the sixth lines of a Ṣaṭpadī Ghattā contain from 10 to 17 Mātrās each and the remaining lines contain 7 or 8 or 9 Mātrās each, it is respectively called Ṣaṭpadajāti, Upajāti and Avajāti. Thus we get eight varieties of each of these three. Hereafter the 110 Antarasamā Catuṣpadīs are defined and illustrated and at the end are given the smaller Sarvasama Catuṣpadīs containing from 9 to 17 Mātrās in each of their lines in an ascending order. In the VIIth chapter, the Dvipadīs proper, i.e. metres of two lines each, are treated. Most important among these are the Kuṅkuma and the Karpūra which are also called Ullālakas by the Magadha bards. They respectively contain 27 and 28 Mātrās in their lines. These are followed by other Dvipadīs of greater length in an ascending order until we come to the Mālādhruvaka which contains 40 or even 1 or 2 more Mātrās in each line. These longer Dvipadīs are 64 in number as given by Hemacandra. Many of them are easily divisible into Ṣaṭpadīs of different length and are capable of being sung as the Tāla Vṛttas. They are called Dhruvās, so the author tells us, when used for recapitulation, request or auspicious occasions. At the end of these, the author proceeds to define the shorter Dvipadīs beginning with Vijayā with 4 Mātrās in a line and ending with Puṣpamālā with 12 Mātrās in each of its two lines and then adds a remark that other Dvipadīs constructed on similar lines and containing from 13 to 30 Mātrās in their lines were to be similarly understood, though they were not illustrated by him because they were not well known. Ch. VIII describes the six Pratyayas or proofs which I have fully explained in my introduction to Chs. V-VI of the Vṛttajātisamuccaya at *JBBRAS.*, 1932.

Hemacandra does not make any distinction between a Tāla Vṛtta and a pure Mātrā Vṛtta. As a matter of fact, no writer on Prākṛta metres has done this even though the distinction is quite obvious and was certainly understood and maintained by the Apabhraṁśa bards. I have discussed the whole topic in a separate article.[1] Naturally the original Tāla Vṛttas were comparatively few. They must have been degraded into pure Mātrā Vṛttas and swollen to their present bulk at the hands of educated poets who were deeply learned in the Sanskrit and the Prākṛta languages, but who had no ear for the Tāla music. Many of these poets were naturally poets and versifiers but not singers. In many cases, it is also possible that the fondness for thoroughness of classification on the part of the metricians was responsible for the invention and codification of a few metres of this type. When they discovered some principle of division in the known metres and when they found that the existing metres were unable to complete the classification, they must have invented new ones for this purpose and included them in their treatises with or without illustrations. The temptation was perhaps greater for those who could compose their own illustrations, like Hemacandra. Even the large number of Sanskritic names given to the different varieties of metres suggests the hand of a learned Pandit. Besides, the tendency to give different but closely allied names to different variations of a metre or its derivatives does not probably belong to the Apabhraṁśa bards who, as Hemacandra himself tells us, employed the same name for widely different metres, Galitaka, Śīrṣaka, Vastuka and Rāsaka being some of such names.

[1] In the Radha Kumud Mookerji Presentation Volume which is to be soon published.

अथ हैमं (प्राकृतं) छन्दोऽनुशासनम् ।

चतुर्थोऽध्यायः ।

गीतिः सप्तमे पे रिपुच्छन्दाः ॥ १ ॥ गीतिरेव सप्तमे पे पञ्चमात्रे गणे रिपुच्छन्दाः । अतःपरं प्राकृतादौ छन्दसां भूम्ना प्रयोग इति तत्रैवोदाहरिष्यते । यथा—

केलाससेल[1]तुलणा[2]माणं मा वहसु संपयं दसमुह ।
उअ हरिपुच्छंदोलणतोलिज्जंते महोअहिम्मि गिरिणो ॥ १ ॥

अत्र पगणस्याष्टभेदत्वेपि "नौजे जः" इति जगणानुविद्धभेदद्वयवर्जनात् षड्भेदाः । ततस्तेषां शेषगणविकल्पानां चान्योन्यताडनायां पूर्वार्द्धे जाता एकोनविंशतिः सहस्राणि द्वे शते । तावद्भिरेवोत्तरार्द्ध-विकल्पैर्घाते जाताः षट्त्रिंशत्कोटयः षडशीतिर्लक्षाश्चत्वारिंशत्सहस्राणि ॥ १ ॥ **तृतीये ललिता ॥ २ ॥**
गीतिरेव तृतीये पे ललिता यथा—

अंगुलिआहिं ललिअंगी पवासदिअहे गणंतिआणुदिणम् ।
वल्लहआयड्ढणकए जवइव मंतक्खराइं एक्कमणा ॥ २ ॥

अत्र तृतीयपगणस्य षड्विकल्पत्वे प्राग्वत्तावन्त एव भेदाः ॥ २ ॥ **द्वाभ्यां भद्रिका ॥ ३ ॥**
गीतिरेव द्वाभ्यां सप्तमतृतीयपगणाभ्यां भद्रिका यथा—

जुवईण नयणलच्छीए सहजसलोणत्तणेण भद्दिआए ।
चक्खुभएण व दिण्णयं लक्खिज्जइ कज्जलं वयंसिआहिं ॥ ३ ॥

अत्र तृतीयसप्तमगणयोः षट् षट् भेदास्ततस्तेषामन्यविकल्पानां चान्योन्यघाते जाता अष्टाविंशतिः सहस्राणि अष्टौ शतानि पूर्वार्द्धे । तेषां तावद्भिरेवोत्तरार्द्धविकल्पैर्घाते जाता द्व्यशीतिः कोटयश्चतुर्नवतिर्लक्षा-श्चत्वारिंशत्सहस्राः ॥ ३ ॥ **षष्ठं विनेष्टपैर्विचित्रा ॥ ४ ॥** गीतिरेव षष्ठं गणं विना यथेष्टं पगणैर्निबद्धा विचित्रा यथा—

भासासु विचित्तासु[3] जुगवं सुरनरतिरिआण जीवजाईण ।
संवादमणुहवंती जयइ वाणी भयवओ जिणिंदस्स ॥ ४ ॥

---

[1] कैलाससैल Bom. [2] घुलणा SA. [3] विचित्रासु Bom.

कैलाससेलेत्यत्र । हे दशमुख कैलासपर्वततोलनात् मानं मा वह सांप्रतं पश्य हरयो वानरा अथवाजनय (read अथवाञ्जनेय)स्तेषां तस्य वा पुच्छान्दोलनेन पर्वताः तोल्यन्ते समुद्रे ॥ १ ॥ अंगुलिआहित्ति । वल्लभाकर्षणकृते एकमना इयं इवोत्प्रेक्ष्यते—अनुदिनं अङ्गुलिकाभिर्मन्त्राक्षराणि गणयति(न्ती) वल्लभकथित-दिवसगणनव्याजतः जपन्तीव ॥ २ ॥ जुवईणेत्यत्र । नयनलक्ष्म्याः "एदौन्ता पदान्ते प्राकृते ह्रस्वौ वे"ति ह्रस्वत्वं ज्ञेयम् । सहजसलवणत्वेन प्रशस्यायाः चक्खुभएण इवोत्प्रेक्षते—दृष्टिदोषविघाताय वयस्या याभिः (read वयस्याभिः) सखीभिर्दत्तं कज्जलम् ॥ ३ ॥ षष्ठगणं विना यथेष्टमिति यादृशाः पगणाः रोचन्ते तादृशाः क्षेप्याः यत्र तत्र वा चगणानां मध्ये पुनः षष्ठं चगणं वर्जयित्वा ॥ भासासु विचित्तासुत्ति ।

विचित्रभेदत्वादस्या विकल्पसंख्या नोक्ता। केचित्सर्वैरपि पगणैरिच्छन्ति ॥ ४ ॥

चेष्टमे स्कन्धकम् ॥ ५ ॥ गीतिरेवाष्टमस्य गुरोः स्थाने चगणे कृते स्कन्धकम्। आर्यागीतिरित्यहीन्द्रः। अत्र गीतयर्द्धविकल्पानामष्टमचगणविकल्पपञ्चकेन ताडने जाता चतुःषष्टिः सहस्राणि पूर्वार्द्धे। तावद्भिरेवोत्तरार्द्धविकल्पैस्ताडने जातानि चत्वारिंशदर्बुदानि नव कोटयः षष्टिर्लक्षाणि। यथा—

तुह रिउरायपुरेसुं तरुणीजणलालिअम्मि किंकेल्लिवणे[1]।
संपइ अरण्णमहिसाण खंधकंडूयणं पयट्टेइ[2] दढम् ॥ ५ ॥

केचित्तु लघुचतुष्टयादारभ्य लघुद्वयद्वयवृद्ध्या ब्रह्मादीनि स्कन्धकान्याहुः। यथा—

वंभो हीरो कण्हो रामो चंदो पुरंदरो मेरू।
धम्मो सेलो भाणू जक्खो वण्ही[3] अ मायंगो ॥ १ ॥
कालो हरी कुबेरो सालो सुवणो सुदंसणो खंदो।
नीरं सिही सुवण्णो मेहो[4] पंको अ कल्हारो ॥ २ ॥
हेरंबो नीणो वण्णो[5] लहुभेएहिं सुहयनामाइं।
एआइं साहिआइं एउणतीसाण खंधाणं ॥ ३ ॥
चउलहुएहिं वंभो, हीरो छहिं, अट्ठहिं तहा कण्हो।
विहिं विहिं वड्ढतेहिं[6] कमेण सेसाण नामाइं ॥ ४ ॥

एतच्च स्कन्धकप्रस्तारेष्वन्तर्भूतमिति न पृथक् लक्ष्यते। एवं भेदपरिकल्पने ह्यतिप्रसङ्गः स्यादिति ॥ ५ ॥

तत्षष्ठे ल्युपात् ॥ ६ ॥ तत्स्कन्धकमर्द्धद्वयेपि पष्ठे गणे एकस्मिन्नेव लघौ सति उपात्परं स्कन्धकमुपस्कन्धकमित्यर्थः ॥ *यथा—*

उअ खंधाहइतुट्टंतबाहुदंडोवि कोवि सुहडओ।
एसो सहि परजोहं पहरइ पाएण दट्ठाहरओ[7] ॥ ६ ॥

अत्र षष्ठस्य गणस्य लघुत्वेनैकत्वात्पूर्वार्द्धे[8] द्वात्रिंशत्सहस्रास्तावद्भिरेवापरार्द्धविकल्पैस्ताडने जातानि दशार्बुदानि द्वे कोटयौ चत्वारिंशल्लक्षाः ॥ ६ ॥ **आद्येर्द्धे उदः ॥ ७ ॥** आद्येर्द्धे पष्ठे लि उदः परं स्कन्धकं उत्स्कन्धकमित्यर्थः ॥ यथा—

जा वलमडप्फरेणं[9] निवाण उक्खंधया आसि पुरा।
सा तुह सासणभारं ताण वहंताण संपयं कहवि गया ॥ ७ ॥

---

[1] किंकिल्लवणे SA. [2] पयट्ठेइ Bom.; SA. [3] पण्ही Bom. [4] मोहो SA.
[5] वण्णे Bom. [6] वट्टंतेहिं NA.; वढ्ढंतेहिं Bom. [7] दढाहरओ Bom. [8] पूर्वार्द्धद्वा० Bom.
[9] मप्फुरेणं SA.

भाषासु विचित्रासु युगपत् सुरनरतिरश्चां जीवजातीनां संवदनं संवादस्तं अनुभवन्ती जयति सर्वोत्कृष्टत्वेन प्रवर्त्तते वाणी भगवतो जिनेन्द्रस्य। भा १ वि २ सु ३ पञ्चमात्राः। सु १ ति २ ण ३ चगणाः। जा पगणः ॥ ४ ॥ तुह रिउरायेति। तव रिपुराजपुरेषु तरुणीजनलालिते कंकेल्लिवने सांप्रतं तत्र वने वनमहिषाणां स्कन्धकण्डूयनं प्रवर्तत इति भावः ॥ ५ ॥ 'तत्षष्ठे ल्युपात्' इति सूत्रे षष्ठचगणस्थाने एकस्मिन्नेव लघुन्यक्षरे सतीति भावार्थः। उअ खंधाहय (read इ)त्ति। पश्य स्कन्धाहतित्रुटद्बाहुदण्डोपि सुभटः एष परयोधं प्रहरति पादेन रोषेण दष्टाधरकः ॥ ६ ॥ जा बलेत्यत्र। या बलदर्पेण नृपाणां ऊर्ध्वस्कन्धता

अत्र पूर्वार्द्धविकल्पानां द्वात्रिंशत्सहस्राणामपरार्द्धविकल्पैश्चतुःषष्टिसहस्रैर्घाते जातानि विंशतिरर्बुदानि चतस्रः कोटयोशीतिर्लक्षाः ॥ ७ ॥ **अन्त्येऽवात् ॥ ८ ॥** अन्त्येर्द्धे षष्ठे लि अवात्परं स्कन्धकमवस्कन्धकमित्यर्थः । यथा—

पवणपहल्लिरपल्लवधयवडमुल्लसिअ[1]कोइलावंदिरवम् ।
ओ खंधावारं चिअ पेच्छ वणं[2] रइवइनरिंदस्स ॥ ८ ॥

पूर्ववद्विकल्पाः ॥ ८ ॥ **गीतिस्कन्धके संकीर्णम् ॥ ९ ॥** पूर्वार्द्धे स्कन्धकमपरार्द्धे गीतिः, यद्वा पूर्वार्द्धे गीतिरपरार्द्धे स्कन्धकमित्युभयथापि संकीर्णं नाम स्कन्धकम् । यथा—

जह जह तुह पहु सेन्नं किज्जइ[3] संकिन्नयं मयगलघडाहिं ।
तह तह रिउरायघरेसु खलइ लच्छित्ति पेच्छ अच्छरिअम् ॥ ९ ॥
सा वाला तुह विरहे[4] हिअए संकिण्णए अमंताइं ।
नीसासधूमलहरिच्छलेण[5] दुक्खाइं[6] उव्वमइ फुडम् ॥ १० ॥

अत्र स्कन्धकार्द्धविकल्पानां गीत्यर्द्धविकल्पैर्घाते भङ्गद्वयेपि प्रत्येकं जाता एकाशीतिः कोटयो द्विनवतिर्लक्षाः ॥ ९ ॥ **गाथाद्यर्द्धेन्त्यगात्प्राक् चो वृद्धौ जातीफलम् ॥ १० ॥** गाथैव पूर्वार्द्धेन्त्याद्गुरोः प्राक् चगणस्य वृद्धौ जातीफलम् । उत्तरार्द्धं तु गाथाया एव । यथा—

तुह रिउणो निवमंता[7] अविरलजाईहलेसु जलहितडवणेसु ।
वणवाससुहसइण्हा न रज्जमीहंति सिविणेवि ॥ ११ ॥

चयोर्गाथः ॥ ११ ॥ गाथैव पूर्वार्द्धेन्त्यगात्प्राक् चगणद्वयस्य वृद्धौ गाथः । यथा—

[1] मिअ SA. [2] पच्छवणं NA.; Bom. [3] किव्वइ SA.
[4] विरहो SA. [5] लहरीच्छलेण Bom. [6] वुक्खाइं SA.
[7] निवसंतो Bom.

आसीत्पूर्वं सा तवाज्ञाभारं तेषां वहतां सांप्रतं कुत्रापि गता । विंशतिरर्बुदानीत्यादि २०४८०००००० । दशकोटिभिरेकमर्बुदं भवति ॥ ७ ॥ पवणपहल्लिरेत्यत्र । पहल्लिरेति कम्पनशीलवाचको देश्यः । ध्वजपट्टम् । ओ सूचनायाम् । कटकमिव पश्य वनं कन्दर्पनरेन्द्रस्य ॥ ८ ॥ जह जहेत्यत्र । हे प्रभो यथा यथा हस्तिघटाभिः तव सैन्यं संकीर्णं क्रियते तथा तथा रिपुगृहेषु लक्ष्मीः स्खलति स्खलनीं (read नं) प्राप्नोति अर्थात् भ्रश्यति । अन्यत्र संकीर्णं अन्यत्र स्खलतीति पश्याश्चर्यम् । संकीर्णस्थाने स्खलने किमपि नाश्चर्यं भवति ॥ ९ ॥ सा बालेत्यत्र । सा स्त्री तव विरहे हृदये संकीर्णके अमान्ति मानाधिकात् (read मानाधिक्यात्) निःश्वासधूमलहरीकपटेन दुःखानि उद्वमंति (read उद्वमति) सुभग स्फुटम् ॥ अत्र स्कन्धकार्द्धेत्यत्र ६४००० गीत्यर्द्धेति १२००० घाते गुणने ८१९२०००००० ॥ जातीफलमित्यत्र । अत्राष्टमश्चगणः पञ्चभेदस्तेनार्याभेदानां ८१९२०००० गुणने चत्वारि अर्बुदानि षण्णवतिर्लक्षाः । स्थापना यथा ४०९६०००००० एष जातीफलस्य प्रस्तारः ॥ १० ॥ तुह रिउणो इत्यत्र । राजन् जातीफलाकीर्णेषु समुद्रतटेषु निवसन्तस्तथा च वनवाससुखे 'सइण्हा' इति सतृष्णाः सोत्कण्ठा इति यावत् राज्यं स्वप्नेऽपि

गौरीइ[1] चिउरभारो जलगाहोत्तिन्नि[2]आइ निवडंतथोर[3]विंदूहिं ।
विअलिअपसूणमालाविरहदुहेणं रुएइव्व[4] ॥ १२ ॥

अत्राष्टमश्चगणः पञ्चभेदो नवमो 'नौजे जः' इति चतुर्भेदोन्योन्याहतौ विंशतिस्तथा आर्याविकल्पानां गुणने जातमब्जमेकं त्रिषष्टिः कोटयश्चतुरशीतिर्लक्षाः । एवमुद्गाथादिष्वपि । वर्द्धमानचगणद्वयविकल्पैर्विंशत्या पूर्वपूर्वविकल्पानां ताडने विकल्पसंख्या उन्नेयाः ॥ ११ ॥ **क्रमवृद्ध्योद्व्यवसमुपात् ॥ १२ ॥** गाथात्परं क्रमेण चगणद्वयवृद्धया उद्-वि-अव-सम्-उपपरो गाथो भवति उद्गाथविगाथावगाथसंगाथोपगाथा इत्यर्थः । उद्गाथो यथा—

सिरिवद्धमाणजिणवर उग्गाहंतो सुराहिवो तुज्झ अइसयसिरिं परूढरोमंचो ।
अहिलसइ मुहसहस्सं ठाणे दिट्ठीसहस्सस्स ॥ १३ ॥

विगाथो यथा—

सिरिकुमरबालभूवइ अच्चब्भुअचरिअवण्णणं तुज्झ जो किर करेउमिच्छइ कुसग्गतिक्ख-बुद्धीवि ॥
बाहाहिं सो विगाहिउमिच्छइ रयणायरं सयलम् ॥ १४ ॥

अवगाथो यथा—

सो जयइ अजलठाणं[5] वायागुंफो पुराणसुकईण कोवि अन्नोच्चिअ[6] सरिनाहो अकलिअमज्झो सयावि विबुहेहिं ॥
जो अवगाहिज्जंतो निरंतरं देइ अमयरसम् ॥ १५ ॥

संगाथो यथा—

नहकोलस्स व दाढा तिक्खखुरुप्पं व[7] जलणउत्तिण्ण[8]मणंगमहाभडस्स किंसुअवतंसउ व्व पुरहूअवल्लहदिसाइ एत्ताहे ॥
कणयपिसंगा हरिणंकलेहिआ सहइ उअयंती ॥ १६ ॥

---

[1] गौरीए Bom. [2] गाहोतिन्नि NA. [3] घोर Bom.; NA. [4] रुयइव्व SA.
[5] अजलट्ठाणं Bom. [6] अन्नोविअ SA. [7] च SA. [8] उत्तिण SA.

नेहन्ते इति भावः ॥ ११ ॥ गौरी इति । गौर्याः चिकुरभारः जलगाहोत्तीर्णायाः निपतत्स्थूलबिन्दुभिः विगलितप्रसूनमालाः (read माला-) विरहदुःखेन रुदतीव ॥ १२ ॥ उद्गाथो यथेति—अत्र पूर्वविधिना गुणने भेदाः ३२७६८०००००० ॥ सिरिवद्धमाणत्ति । उद्गाहमानः स्तुवन्नित्यर्थः । इन्द्रस्तव अतिशय-लक्ष्मीं उत्पन्नरोमाञ्चकञ्चुकः अभिलषते मुखसहस्रं स्थाने दृष्टिसहस्रस्य ॥ १३ ॥ विगाथो यथेत्यत्र भेदाः ६५५३६००००००० । सिरि कुमरेत्यत्र । अत्यद्भुतचरितवर्णनं तव यः पुमान् किल कर्तुमिच्छति कुशान् तीक्ष्ण-बुद्धया (read कुशाग्रतीक्ष्णबुद्धिरपि) बाहाभिः स पुमान् विगाहितुं वाञ्छति रत्नाकरं सकलम् ॥ १४ ॥ अत्र (read अव)गाथो यथेति अत्र भेदाः ३१०७२०००००००० । सो जयइत्ति । स जयति अजाड्यस्थानं अजलस्थानं वाग्गुम्फः पुराणकवीनां कोऽपि अन्य एव सरिन्नाथः समुद्रः यः अवगाह्यमानः सन् कैः देवैः सुधीभिश्च अमृतरसं अमृतं पक्षे शृङ्गारादयो रसा उच्यन्ते ॥ १५ ॥ संगाथो यथेति अत्र भेदाः २६२१४४००००००००० । नहकोलस्सवेत्यत्र । आकाशवराहस्य इवोत्प्रेक्ष्यते दंष्ट्रा अथवा तीक्ष्णक्षुरप्रं अर्द्धचन्द्राकारं लोहमयं

उपगाथो यथा—

समरमहोअहिमुब्भडकरिमयरमुच्छलंतरुहिरसलिलमसिवरदाढिआइ[1] सहसत्ति मेइणिमुद्धरंतओ
महिहराण आकंपणाइं विरइंतो[2] ॥
उअ गाहइ[3] चोलुक्कस्स आइकोलुव्व भुअदण्डो ॥ १७ ॥

गाथिनी ॥ १३ ॥ उपगाथाच्चगणद्वयवृद्धया गाथिनी यथा—

सिरिमूलरायभूवइकुलगयणमिअंक तिहुअण[4]ललाम जयसिरिनिवास जसभरभरिअदियंत[5]
रिउभडकयंत निवकुमरवाल भणिमो अइगहिराइं कह तुज्झ चरिआइं ॥
सयलगुणगाहिणी[6] जस्स न किर चउवयणवाणीवि ॥ १८ ॥

यथेष्टं मालागाथः ॥ १४ ॥ गाथिन्याः परं यथेष्टं चगणद्वयवृद्धया मालागाथो यथा—

इह माला गाहाण व वयंस पेच्छसु नवंबुवाहाण गयणविउलसरवरम्मि विमुक्कघोरघोसाण
विज्जुजीहाबिहीसणाण वहलवारिनिचयपमच्चिराण[7] अइदीहगत्ताण ॥
हद्धी गसइ मयंकं खेलंतं रायहसं व ॥ १९ ॥

जातीफलाद्यर्द्धे गाथवद्दामादयः ॥ १५ ॥ जातीफलस्य प्रथमेर्द्धेन्त्यगात्प्राक् क्रमेण चगणद्वयवृद्धया दामादयो भवन्ति गाथवदिति यथा गाथः केवल उद्वयवसमुपात्परो मत्वर्थीयान्तो मालायाश्च पर उक्तस्तथायमपि । तत्र दामो यथा—

जूहाउ[8] व वूहाओ कड्डिअ चोलुक्कराइणा दरिअ[9]वेरिभूव[10]मयगलाण ।
कंठे पाएसु तहा ओ दीसइ घल्लिअं दाम ॥ २० ॥

---

[1] दाढ्ढिआइ SA. [2] विरयंतो Bom. [3] ओगाहइ SA. [4] तिहुयण SA.; तिहूअण NA.
[5] दिअंत Bom. [6] गाहिनी SA. [7] पणच्चिराण Bom.; SA.
[8] जुहालव Bom. [9] दरिआ SA. [10] भूत Bom.

वाणं अग्निमध्यान्निर्गतं कन्दर्पमहाभटस्याथवा पूर्वदिग्वध्वाः किंशुकप्रकर इत्युत्प्रेक्षते कुर्वती मृगाङ्कलेखा कनकवत्पीता शोभति (read शोभते)। पीतरक्तयोरैक्यं कविसमये। उदयन्ती। (perhaps read किं कुर्वती ? उदयन्ती) ॥ १६ ॥ उपगाथो यथेति। अत्र भेदाः ५२४२८८०००००००००० । समरमहोअहित्ति। हे राजन् तव भुजदण्डः आदिवराह इव संग्रामसमुद्रमवगाहते। कथंभूतं समुद्रं उद्भटकरिरूपा मकरा यत्र तं पुनः रुधिरमेव सलिलं यत्र पुनः खड्गा एव दंष्ट्रा यत्र, किं कुर्वन् उद्धरन्मेदिनीं सहसा पुनः किं कुर्वन् पर्वतानां राजा (read राज्ञां) च आकम्पनानि (add विरचयन्) ॥ १७ ॥ सिरिमूलरायत्ति। श्रीमूलराज भूपतिकुलगगनमृगाङ्क हे त्रिभुवनललाम जयश्रीनिवास यशोभरभरितदिगन्तर रिपुभटकृतान्त हे नृप कुमारपाल यस्य ब्रह्मणः चतुर्वदनजापि वाणी तव चरित्राणि वक्तुं न समर्थेति वयं (add कथं) भणामः। अगहिराइत्ति प्रकटानि। (perhaps read अइगहिराइं अप्रकटानि) ॥ १८ ॥ इह माला गाहाण अस्मिन् पङ्क्तिः ग्राहाणामिव क्रूरजलचरजीवानामित्यर्थः। हे वयस्य प्रेक्षस्व नूतनमेघमाला गगनरूपसरसि क्रीडन्तं चन्द्ररूपं राजहंसं। हद्धीति हा धिक् ग्रसते वहलजलनिकरेण मन्दगमनशीलानाम्। ३ ॥ ७ ॥ (तृतीयासप्तमी) विभक्त्यात्र पक्षद्वये समासः कार्यः मन्थरगतीवि(ना)मिति भावः ॥ १९ ॥ जूहाउवेत्यत्र ।

उद्दामो यथा—

चालुक्क[1] तुज्झ नयरी उद्दामसुरालयाण सिहरेसु पवणतरलेहिं दीहरधयवडकरेहिं ॥
देइ चविलापहारं किल कलिणो ओअरन्तस्स ॥ २१ ॥

विदामो यथा—

सिरिकुमरवाल[2] मुञ्चसि सरमालं जत्थ जत्थ सुहडम्मि तत्थ तत्थ अणुमग्गलग्गो सयंवरकए सहसत्ति ।
मेल्लइ सुरकुसुममयं सुरजुवइजणोवि दाम नवम् ॥ २२ ॥

अवदामो यथा—

ओ दामाइं रयंतीइ तीइ कामस्स पूअण[3]निमित्तमिह तुह समागमूसवं तद्दिअहमहिलसंतीए नवकुवलयच्छीए ॥
कुसुमसमिद्धिविरहिअं उज्जाणं निम्मिअं सयलम् ॥ २३ ॥

संदामो यथा—

अनुरयणि चंदकिरणप्फंस[4]प्पसरंतचन्दकंतसिलानीसंदामयरससिंचिज्जमाणतरुतलनिसण्ण-रइकेलिखिन्नविज्जाहर[5]मिहुणो ॥
जिणचरण[6]रयपवित्तो रेहइ सिरिउज्जयंतगिरी ॥ २४ ॥

उपदामो यथा—

सिरिमूलराय भूवइकुलगयणमियंक तुह दिसजयम्मि दुद्धरतुरंगखुरपुडुक्खाय[7]मेइणीबहल-घूलिपडलेण पंकिलिज्जंतसायरसलिलसयणिज्जे ॥
उअ दामोअरमेण्हिं लच्छी अइदुक्करं रमइ ॥ २५ ॥

[1] चोलुक्क SA.; थालुक्क Bom. [2] कुमरपाल SA. and Com. [3] पूयण Bom.
[4] प्फुस Bom. [5] खिन्नसहर SA. [6] चलण SA.
[7] पुडुरकाय Bom.; पटुक्खाय NA.; पुटुक्खाय SA.

राज्ञां यूथादिव कटरचनामध्यात् आकृष्य उत्कटवैरिभूपरूपहस्तिनां कण्ठे पादे क्षिप्तं दृश्यते वन्धनं ओ सूचनायाम् ॥ २० ॥ चौलुक्केत्यत्र । चौलुक्य तव नगर्युद्दामसुरालयानां शिखरेषु पवनतरलैः दीर्घध्वज-पटकरैः ददाति चपेटाप्रहारं किल कलेरवतरतः ॥ २१ ॥ सिरिकुमरपाल(लत्ति) हे राजन् यत्र यत्र त्वं शरमालां मुञ्चसि यस्मिन्सुभटे तत्र तत्र अनुलग्नः सुरी(read सुरनारी)जनोऽपि कुसुमदाम मुञ्चति ॥ २२ ॥ उद्दा(ओदा)माइं इति । ओ सूचनायाम् । रचन्त्या (read रचयन्त्या) तया कामपूजनकृते तव समागमोत्सवं च(मे)लनदिवसानभिलपन्त्या नवकुवलयाक्ष्या कुसुमसमृद्धिविहितं (read विरहितं) उद्यानं निर्मितं सकलम् ॥ २३ ॥ अणुरयणित्ति । अनुदिनं चन्द्रकिरणस्पर्शात् प्रसरच्चन्द्रकान्तशिलातो निष्यन्दामृतरसेन सिच्यमानतरुतले निषण्णरतिकेलिषि(खि)न्नविद्याधरमिथुनानि यत्र सः । जिनक्रमरजःपवित्रं (read पवित्रः) राजते श्री उज्जयन्तगिरिः ॥ २४ ॥ सिरिमूलरायत्ति । हे श्रीमूलराज गगनमृगाङ्क

दामिनी यथा—

सिरिसिद्धरायनंदण तुमयं आयंतमिक्खिउं झत्ति धाविरीए इमाइ पज्जाउलत्तवससिढिल-
बद्धगंठि ल्हसिऊण रमणत्थलाउ[1] चरणग्गएसु रइअ[2]घणावेढम् ॥
मणिकंचिदाम निम्मिअगइखलणं दामिणी होइ ॥ २६ ॥

मालादामो यथा—

हंहो जुआणय तुमं मा उज्जाणम्मि भमसु[3] भुल्लोवि अन्नहा इत्थ फुल्लिअनवल्लमल्लिआ[4]-
वचयकोउअ[5]परायणाण मयविंभलाण कंदप्पविब्भमुब्भासिआण[6] पोढ[7]महिलिआण ॥
दूसहकडक्खमालादामिअहिअओ न नीहरसि ॥ २७ ॥

इदानीं मात्राच्छन्दसां गुरुलघुपरिज्ञानार्थमाह— **मात्रा वर्णोना गा वर्णा गूना लः ॥ १६ ॥** यस्य कस्यापि मात्राछन्दसो यावत्यो मात्रा भवन्ति ता वर्णोना अक्षरैरूना गुरवो ज्ञातव्याः। तथा वर्णा गुरुभिरूना लघवो ज्ञातव्याः। तत्रायमुपयोगः। यदा कश्चित्पृच्छति अष्टात्रिंशदक्षरायां कति गुरवः कति वा लघव इति। तदा सप्तपञ्चाशति शास्त्रोपदिष्टायामार्यामात्रासंख्यायामष्टात्रिंशतं वर्णसंख्यामपनयेत्, अत्र येवशिष्यन्ते तान्गुरूनुपदिशेत्। ते चैकोनविंशतिः। वर्णेभ्यश्च गुरून्पातयित्वा शेषानेकविंशतिं लघूनुपदिशेत्। यथा—

जयति विजितान्यतेजाः सुरासुराधीशसेवितः श्रीमान्।
विमलस्त्रासविरहितस्त्रिलोकचिन्तामणिर्वीरः ॥ इति। **इत्यार्याप्रकरणम् ॥ १ ॥**

अथ गलितकप्रकरणम् ॥ २ ॥

पौ चौ तौ गलितकं यमितेङ्घ्रौ ॥ १७ ॥ द्वौ पञ्चमात्रौ द्वौ चतुर्मात्रावेकस्त्रिमात्रो गणो गलितकम्। अङ्घ्रौ पादे यमिते सति। तगणो यद्यपि वर्णगणोस्ति तथापि मात्रागणसमभिव्याहारादिह मात्रागणो गृह्यते। एवमन्यत्रापि यथा—

---

[1] त्थलाओ NA. [2] रईअ Bom. [3] भवसु SA. [4] मल्लिआचय SA.
[5] कोऊअ SA. [6] विब्भासिआण SA. [7] उपोढ Bom.

(read भूपतिकुलगगनमृगाङ्क) तव दिग्जये उत्कटतुषार(read तुरंग)खुरपुटोत्खातमेदिनीप्रभूतरजःपटलेन कर्दमीभवत्सागरशयनीये दामोदरसमीपे इदानीं लक्ष्मीः कष्टेन रमते ॥ २५ ॥ सिरिसिद्धरायनंदणेत्यत्र। हे कुमारपाल त्वां आयान्तं ईक्षितुं शीघ्रं धावमानायाः अस्याः पर्याकुलत्ववशात् शिथिलीभूतबद्धग्रन्थितः स्रंसित्वा ल्हसिऊण ह्लादिवर्जनात् पूर्वोऽत्र गुरुर्न भवति। रमणत्थलात् निजघन (read निजजघन-) स्थलात् यदनेकार्थसंग्रहः— 'रमणं पुनः ॥ पटोलमूले जघने रमणो रासभे प्रिये' ॥ इति ॥ सांप्रतं चरणागता (read चरणाग्रतो) रचितघनावेष्टं यथा स्यात्तथा रचितगतिस्खलना दामिनी पशुबन्धनरज्जुर्भवतीति ॥ २६ ॥ हं हो जुआणयत्ति। भो भो युवन् उद्याने मा भ्रम। भुल्लो देश्योऽज्ञातार्थे। यदि च गमिष्यसि तदात्र पुष्पितनूतनमल्लिकापचयने कुतुकानां (read सकुतुकानां?) मदविह्वलानां कन्दर्पविभ्रमोद्भासितानां प्रौढमहिलिकानां दुःसहकटाक्षश्रेणिबद्धहृदयः सन् न निस्सरसि न बहिरागमिष्यसीति

गलिअंजणधवले वहइ नयणपंकए ।
सुहय चयइ कालागुरुचंदणपंकए ।।
सहीअणअप्पियं दलइञ्चिअ[1] णिद्दयं ।
सा तुह विरहे मालइदाम विणिद्दयम् ।। २८ ।।

तृतीये षष्ठे ल्युपात् ।। १८ ।। यमितेङ्घ्रौ तृतीये षष्ठे च लघ्न्युपात् उपगलितकमित्यर्थः । यथा--

तुह विजयपयाणभेरीरवडंबरं ।
झत्ति णिसुणिऊण पडिरवमुहलिअंबरम् ।।
सज्झसेण पकंपिरस्स हरिणो करओ ।
उअ गलिअमिमं खु धणुहं धरए सरओ ।। २९ ।।

समेन्तरात् ।। १९ ।। समेङ्घ्रौ यमितेन्तरात् । अन्तरगलितकमित्यर्थः । यथा--

उअ वयंस वित्थरिअमहूसवलच्छिअं
रणरणंतभसलावलिअं वणराइअम् ।
कवलिअचिरपरूढमाणंसिणिमाणियं
फुल्लवल्लिकुसुमंतरगलिअपराइअम् ।। ३० ।।

अन्ये तु प्रथमचतुर्थयोः पादयोर्यमनेन्तरगलितकमाहुर्यथा--

पत्तलच्छि सुहयं जणमोहपयासयं । गलिअनिद्दइंदीवर[2]पत्तसहोअरम् ।।
सहइ तुज्झ एयं तं लोअणजुअलयं । पत्तलच्छि सुहयंजणमोहपयासयम् ।। ३१ ।।

---

[1] दलइ विअ SA. [2] गलिअनिद्दअं इन्दीवर NA.

भावः ।। २७ ।। मात्रा वर्णोना इति । गो (read गा) गुरवो लघवः (read लः लघवः) । तथा वर्णा विवक्षिताक्षराणि । सप्तपञ्चाशतीत्यत्र आर्यापथ्याविपुलाचपलादेः पूर्वार्द्धे ७ चगणा गुरुश्च तस्य मात्राद्वयं विवक्ष्यते ततो ३० मात्रा अपरार्द्धे तु षष्ठस्य लघुत्वात् ३ हानौ २७ मात्रास्ततो द्वयोर्मीलने ५७ भवन्ति ।। जयति विजितेत्यत्र आकस्मिकं भयं त्रासः पक्षे रत्नान्तर्वर्ती दोषः । यमिते सति यमकसहिते (इत्यार्याप्रकरणम्) ।।

गलिअंजनेत्यत्र । निरन्तराश्रुपातादगलिताञ्जने सती धवले वहति नयनपङ्कजे सुभग त्यजति कृष्णागुरुचन्दनयोः पङ्ककं विलेपनार्हकर्दमम् । सखीजनार्पितं चूर्णयति निर्दयं सा तव विरहे मालतीदाम विनिद्रकं विकसितम् ।। २८ ।। लघुन्युपादिति । प्रतिपादं लघुन्यक्षरे कृते सति । तुह विजयेत्यत्र । तव विजयप्रयाणभेरीशब्दाडम्बरं शीघ्रं श्रुत्वा प्रतिरवमुखमुख (drop 2nd मुख) रिताम्बरः साध्वसेन भयेन प्रकम्पमानस्य इन्द्रस्य करात् पश्य गलितं इदम् । खुशब्दो निश्चये पादपूरणे च । धनुः धरति शरत् ।। ।। २९ ।। समेङ्घ्राविति गणाः पूर्ववत् । उअ वयंसेत्यत्र । पश्य हे वयस्य विस्तृतवसन्तोत्सवलक्ष्मीकां रणरणद्भ्रमरावलिकां वनराजिकां कवलितचिरोत्पन्नमनस्विनीमानिकां फुल्लवल्लिकुसुमान्तरगलितपरागिकाम् ।। ३० ।। यमिते सयमके । पत्तलच्छिइत्यत्र । पत्रलाक्षि सुखदं जनानां मोघपदं निष्फलव्यापारस्तस्यास्पदं अथवा जनानां

पौ चौ पो वेः ॥ २० ॥ द्वौ पञ्चमात्रौ द्वौ चतुर्मात्रौ एकः पञ्चमात्रश्चेद्यमितेऽङ्घ्रौ वेर्गलितकं विगलितकमित्यर्थः। यथा—

उअ महुसमओ मिउफुरिअमलयपवमाणओ
विगलिअचिरपरूढमाणंसिणिजणमाणओ ॥
कोइलाहिं कयकलगीईहिं गिज्जमाणओ
वम्महस्स विजयम्मि सहाओ[1] असमाणओ ॥ ३२ ॥

चौ पः समः ॥ २१ ॥ द्वौ चतुर्मात्रौ पञ्चमात्रश्चैको यमितेऽङ्घ्रौ समः परं गलितकं संगलितकमित्यर्थः। यथा—

वणफलमरसं[2] गलिअयम्। जस्स य णिव्वुइदाययम्[3] ॥
तस्स सया वणवासिणो। किं वण्णामि महेसिणो ॥ ३३ ॥

षतीगाः शुभात् ॥ २२ ॥ एकः षण्मात्रः चत्वारस्त्रिमात्राः गुरुश्च यमितेऽङ्घ्रौ शुभात् गलितकम्। शुभगलितकमित्यर्थः। यथा—

पुणरवि निअरज्जसिरिसुह[4]गलिआसया।
पव्वयकंदरेसु निवसंतया सया[5] ॥
पहु तुह रिउणो धरंतया मुणिव्वयं।
पुणो पुणो विहु उवालहंति दिव्वयम् ॥ ३४ ॥

चः पौ चौ त्रिः समात् ॥ २३ ॥ एकश्चतुर्मात्रो द्वौ पञ्चमात्रौ द्वौ चतुर्मात्रौ एकस्त्रिमात्रोऽङ्घ्रौ यमिते समात् गलितकम्। समगलितकमित्यर्थः। यथा—

दुद्धरवारिवुट्ठि[6]घोरा चलविज्जुलभीसणा
सेलगुहंतरालपडिसद्दियदुगुणिअनीसणा ॥
जाव समुत्थरंति मेहा पिहिअंवरदेसया
पहिआ[7] ताव हुंति जंबूफलसम गलिआसया ॥ ३५ ॥

---

[1] सहाउ SA. [2] भरसं Bom. [3] णिव्वुदयायं NA. [4] मुह Bom.
[5] निवसंतवासया SA. [6] वुड्डि Bom. [7] पढिआ Bom.

मोहपदं मोहव्यापारस्तस्याश्रयं गलितनिद्रेन्दीवरपत्रतुल्यं शोभते तव एतल्लोचनयुगलकम्। प्राप्ता लक्ष्मीर्येन सश्रीकमित्यर्थः। सुभगाञ्जनमयूखप्रकाशकं अथवा सुभगाञ्जनस्य मोघपद (read मोपदेघ) निष्फलपदे आसकं स्यासकम् ॥ ३१ ॥ उअ महुसेत्यत्र। पश्य मधुसमयोऽस्ति मृदुस्फुरितमलयपवमानो वायुः विगलितचिरप्ररूढमनस्विनीमानकः कोकिलाभिः कृतकलगीतिभिः गीयमानः कन्दर्पस्य विजये सहायः असमानो निरुपमः ॥ ३२ ॥ वनफलं नीरसं भूमिपतितं यस्य च निर्वृतिदायकं समाधिदातृ। तस्य सदा वनवासिनः किं वर्णयामि महर्षेः ॥ ३३ ॥ पुनरवित्ति। पुनरपि निजराज्यश्रीसुखगलिताशयाः पर्वतकन्दरेषु निवसन्तः सदा हे प्रभो तव रिपवो धरन्तः मुनिव्रतं पुनःपुनर्निश्चयेन उपालभन्ते दैवम् ॥ ३४ ॥ दुद्धरवारिवृष्टिः

तदोजे चतौ मुखात् ॥ २४ ॥ तदेव समगलितकमोजपादयोः चगणतगणौ चेत्तदा मुखाद्गलितकम्। मुखगलितकमित्यर्थः। यथा—

सयवत्तयम्। मुह[1]गलिअमहुक्करसुरहिअजलमलिसयवत्तयम् ॥
तमणंगओ[2]। चावम्मि ठवेविणु कस्स व नहु हंत मणं गओ ॥ ३६ ॥

षाच्नौजे जः समे जो लीर्वा मालायाः ॥ २५ ॥ षण्मात्राद्गणात्परे दश चगणा न विषमे जः समे जो लघुचतुष्टयं वा यमितेङ्घ्रौ मालाया गलितकम्। मालागलितकमित्यर्थः ॥ यथा—

खेलिरकामिणीकराहयअविरलविअसिअजलरुह[3]मालागलिअपरायसुरहिअ[4]सलिलयं।
तरलतरंगरंगपरिनच्चिरकलहंसमिहुणावलिसरहस[5]किज्जमाणकलयलकलिलयम् ॥
अब्भंलिहतडपरिरूढबहलवउल[6]तिलयतमालतालीवणपडिहयखरदिणयरकरयं[7]।
पिच्छ सरोवरं इममणारयंपि विज्जाहरसुरवरकिन्नराण एक्कं[8] विलासहरयम् ॥ ३७ ॥

चृगन्तो मुग्धात् ॥ २६ ॥ षगणात्परे अष्टौ चगणा गुर्वन्ताः। नौजे जः समे लीर्वा यमितेङ्घ्रौ मुग्धात् गलितकं मुग्धगलितकमित्यर्थः। चः इत्यस्य गन्तत्वेन विशेषणादन्त्यश्चगणो गुर्वन्तो लभ्यते। नतु पृथगेव गुरुः। अन्यथा चृगाविति कुर्यात्। यथा—

नमिरसुरासुरिंदसिररयणमउडरुइभरकरंबिअचरणकमलनहमणिं।
सयलतिलोअलोअणविहुरण[9]मोहंधयारनिअर[10]विहडण[11]नहमणिम् ॥
न नवसि जइ जुआइजिणइंदममलकेवलसिरिकुलहरमिह भवभयहणणं[12]।
ता वयंस तुह रयणं चिअ कराउ मुद्ध गलिअं किर विहलमिदं खु जणणम् ॥ ३८ ॥

[1] मुह NA. [2] तगणं गओ Bom. [3] जलरुहि SA. [4] सुरदिअ SA.
[5] सयसहस्स SA. [6] बहुल SA. [7] दिणरयकयं SA. [8] एवं Bom.
[9] तिहुरण Bom. [10] निअर dropped in NA. [11] विडण SA. [12] हरणं SA.

(read दुद्धरवारित्ति। दुर्द्धरवारिवृष्टि) घोराः चलविद्युद्भीषणैः (read भीषणाः) शैलगुहान्तरालप्रतिशब्दितद्विगुणितनिःस्वनाः यावद्विस्तरन्ति मेघाः पिहिताम्बरदेशकाः पथिकास्तावद्भवन्ति जम्बूफलसमगलिताशकाः जम्बूफलानां समाः सन्तः गलिता आशा वाञ्छा येषां पक्षे गलितानि क्वथितानि येषां नष्टमध्यानि तदा हि तानि क्वथ्यन्ते अथवा जम्बूफलसमा अतएव गलिता पतिता आशा येषां वर्षाकालेन जम्बूफलानि पतन्ति ॥ ३५ ॥ सयवत्तयमित्यत्र। शतपत्रकं मुखगलितमकरन्दौघसुरभितफलं (read जलं) अलीनां शतानि तेषां वर्तकं जीवकं तदनङ्गः चापे संस्थाप्य कस्य न हु निश्चितं हन्ति (read हन्त) मनो गतः ॥ ३६ ॥ लघुचतुष्टयं वेति। पादचतुष्टयेऽपि विषमस्थाने तृतीयपञ्चमसप्तमनवमैकादशलक्षणे जगणो न स्यात्। तथा समे द्वितीयचतुर्थषष्ठाष्टमदशमलक्षणे जगणो लघुचतुष्टयं वा भवन्ति सर्वेषु पादेषु। खेलिरकामिनीत्यत्र। क्रीडनशीलकामिनीकराभिहताविरलविकसितजलरुहमालागलितपरागसुरभितसलिलकं तरलतरङ्गेन परिवर्तनशीलहंसमिथुनावलीनां सरभसक्रियमाणकलकलः शब्दविशेषस्तेन कलिलकं अभ्रंलिहतटाभिरूढबहलबकुलतिलकतमालतालीवनेन प्रतिहतकठिनदिनकरकरायंत्रस्वार्थेके(?)करकं (perhaps read दिनकरकरकं करयं इत्यत्र स्वार्थे कः) पश्य सरोवरं इदं अनारतं विद्याधरसुरकिंनराणां एकं विलासगृहम् ॥ ३७ ॥ नमिरसुरेत्यत्र। नम्रसुरासुरेन्द्रशिरोरत्नमुकुटरुचिभरकरम्बितमिश्रितक्रमकजनखमणिं

चूरुग्रात् ॥ २७ ॥ पात्परे षट् चगणा गन्ता। नौजे जः समे जो लीर्वा यमितेङ्घ्रौ उग्राद्गलितकमुग्रगलितकमित्यर्थः ॥ यथा—

निम्मलनाणदिट्ठिअवलोइअभुवणयलं विसुद्धचित्तं ।
उग्गगलिअसमग्ग[1]कम्मं निरवहिनाणरइअजगचित्तम् ॥
वीरं संभरामि तारणतरंडयं समपसन्नसोहं ।
पडिओ[2] दुत्तरस्स भवसायरस्स लहरीभरम्मि सोहम् ॥ ३९ ॥

पौ तः सुन्दरात् ॥ २८ ॥ द्वौ पञ्चमात्रौ त्रिमात्रश्चैको यमितेङ्घ्रौ सुन्दरा नाम गलितकम्। नौजे जः समे जो लीर्वेति निवृत्तम्। यथा—

नरवरिंद तुह कित्तिआ। कत्थ कत्थ न पहुत्तिआ ॥
भरियगयणमहिकंदरा। कुंदसंखससिसुंदरा ॥ ४० ॥

पौ तौ भूषणा ॥ २९ ॥ द्वौ पञ्चमात्रौ द्वौ त्रिमात्रौ यमितेङ्घ्रौ भूषणा नाम गलितकं यथा—

पिच्छ[3] पीवरमहापओहरा। कस्स कस्स न वयंस मणहरा ॥
विप्फुरंतसुरचावकंठिआ—[4]। भूसणा नहसिरी उवट्ठिआ ॥ ४१ ॥

चपचापचाग्ला मालागलिता ॥ ३० ॥ चतुर्मात्रः पञ्चमात्रश्चतुर्मात्रद्वयं पञ्चमात्रः चतुर्मात्रद्वयं लघुगुरू च मालागलिता। यथा—

न मुणिज्जइ गलाउ रयणमाला गलिइआ न गणिज्जइ भग्गओ ।
मणिवलयनिअरो न य जाणिज्जइ[5] अंसुअंचलो विहु विलग्गओ ॥
चोलुक्ककुलंबरदिणमणि तुह अवलोअणणिमित्तधावंतिहिं
मयरद्धयबाणवोरणिविद्धहिअइहि नारिहि हरिसिज्जंतिहिं ॥ ४२ ॥

---

[1] समगा Bom. [2] पंडिओ Bom. [3] पीच्छ Bom. [4] कंचिआ SA. [5] जानिज्जइ SA.

सकलत्रिलोकलोचनानां पीडनशीलमोहान्धकारनिकरविघट्टने नभोमणिं सूर्यं न नमसि रुदनमोर्वे इति मस्य वः यदि युगादिजिनेन्द्रं अमलकेवलश्रीकुलगृहं भवभयहननं तत् वयस्य तव रत्नं एव करात् हे मुग्ध मलित (read गलितं) किल विफलमिदं निश्चितं जननम् ॥ ३८ ॥ निम्मलनाणेत्यत्र। निर्मलज्ञानदृष्टयवलोकितभुवनतलं विशुद्धचित्तं उग्रं सत् गलितं समग्रं कर्म यस्मात् निरवधिज्ञानरचितजगच्चित्रं जगच्छब्देन जगत्स्था जना गृह्यन्ते आधाराधेययोरभेदोपचारात्। वीरं चरमजिनं स्मरामि तारणयानपात्रं सर्वप्राणिषु समा मध्यस्था अतएव प्रसन्ना शोभा यस्य अथवा शमेन उपशमेन प्रसन्ना। पतितः दुस्तरस्य भवसागरस्य लहरीभरे सोहम् ॥ ३९ ॥ नरवरिंदेत्यत्र। हे नरवरेन्द्र तव कीर्तिः कुत्र कुत्र न प्राप्ता भृतगगनमहागुहा कुन्दशङ्खशशिसुन्दरी ॥ ४० ॥ द्वौ त्रिमात्रौ इत्यत्र। अत्र तावत् तगणद्वयस्य स्थाने षगणः SS ॥ एवंविधः क्षेप्यते तदा नगण (read तगण) द्वयव्यवहारो न भवति अतः पृथग्ग्रहणं एवमन्यत्रापि ज्ञेयम्। पिच्छ पीवेत्यत्र। पश्य पीवरमहापयोधरा कस्य कस्य न व हे यस्य (read हे वयस्य) मनोहरा विस्फुरत्सुरचापकण्ठिकाभूषणा नभसः श्रावणमासस्य गगनस्य च श्रीः सा उपस्थिता प्रकटिता ॥ ४१ ॥ न मुणिज्जइ

षश्चीः समे जो लीर्वा विलम्बिता ॥ ३१ ॥ एकः षण्मात्रश्चतुष्टयं च। तथा समे स्थाने जगणो लघुचतुष्टयं वाङ्घ्रौ यमिते विलम्बितागलितकम्। यथा—

मसिसब्बंभयारि[1]घणतिमिरमालिआओ। ओअह समुल्लसंति दुव्वारमालिआओ ॥
वासयपंजरेसु[2] सुत्ताओ सारिआओ। तह अविलंबिआओ जंति अहिसारिआओ ॥ ४३ ॥

गन्तचः पचुपाः खण्डोद्गतम् ॥ ३२ ॥ गुर्वन्तश्चतुर्मात्रः पञ्चमात्रश्चतुर्मात्रपञ्चकं पञ्चमात्रश्च। समे जो लीर्वा खण्डोद्गतम्। यथा—

खंडुग्गय[3]मिंदुबिंबमिणमज्जवि अहिणवकिंसुअकुसुमसरिसयं।
नहु जा चंदिमाइ तिमिरभरं किर परिदलिऊण पयडइ हरिसयम् ॥
वम्मीसरभडस्स सरनिअरेहिं अइदूसहिहिं पहरिज्जंतओ।
अहिअं ता संपइ अहिसरणे पयट्टइ जुवइजणो तुवरंतओ ॥ ४४ ॥

चपाचीपाः प्रसृता ॥ ३३ ॥ चतुर्मात्रः पञ्चमात्रद्वयं चतुर्मात्रचतुष्टयं पञ्चमात्रश्च प्रसृता यथा—

जं किर मुद्धिआइ तीए अहिणवमहुसमयलच्छितुवरिज्जंतओ।
पसरिअमलयमारुओ नहु सुहाइ तुह विरहंमि सुरूव छिवंतओ[4] ॥
तस्स व चिंतिऊण पडिखलणकारणं किरइ रुद्धनहयलवहाओ।
किर उण्हुण्हिआओ[5] घणनीससिअसमीरलहरीओ अइदूसहाओ ॥ ४५ ॥

[1] सव्वंभयारि NA.; सव्वपयारि Bom.; सव्रह्मयारि Com.
[2] This line is dropped in NA.
[3] खंडुग्रयं NA.
[4] छिबंतओ Bom.
[5] उण्हुण्हित्ताआओ NA.

गलाउत्ति। न ज्ञायते गलात् रत्नमाला गलिता न गण्यते भग्नकोऽपि मणिवलयनिकरो न च ज्ञायते अंशुकाञ्चलोऽपि विलग्नकः कण्टकादौ हे चौलुक्यकुलाम्बरदिनमणे कुमारपाल तवालोकननिमित्तं धावन्तीभिर्मकरध्वजबाणविद्धहृदयाभिर्नारीभिर्हर्षन्तीभिः ॥ ४२ ॥ मसिसबह्मयारीत्यत्र। मषीसब्रह्मचारिघनतिमिरमालिकाः पश्यथ समुल्लसन्ति दुर्वारं यथा स्यात्तथा हे आलिकाः सख्यः वासकपञ्जरेषु सुप्ताः शारिकाः तथा अव (read अवि) लम्बिताः त्वरिताः यान्ति। याः कामाक्रान्ताः स्वयं भर्तारं प्रतिव्रजन्ति ता अभिसारिका उच्यन्ते ॥ ४३ ॥ खण्डुग्गयमित्यत्र। अर्द्धोहतं (read अर्द्धोद्गतं) चन्द्रबिम्बं इदं अद्यापि अभिनवकिंशुककुसुमसदृशं न निश्चितं यावत् चन्द्रिकाया (read चन्द्रिकया) तिमिरभरं किल परिदाल्य प्रकटयति हर्षम्। वम्मीसरशब्दो देश्यः कामवाचकः। स एव भटस्तस्य बाणनिकरैः कथंभूतैरतिदुःसहैस्ताड्यमानः अधिकं यथा स्यात्तथा तस्मात्संप्रति अभिसरणे भर्तुर्युवतिजनः प्रवर्तते त्वरमाणः ॥ ४४ ॥ जं किर मुद्धिआइ इत्यत्र। हे सुभग यस्मात्कारणात् किलेति निश्चये। तस्या मुग्धिकायाः तव विरहे मलयमारुतः छिवन्नपि अङ्गे लगन्नपि न सुखायते कथंभूतो अभिनववसन्तलक्ष्म्याः (read लक्ष्म्या) त्वरमाण (read त्वर्यमाण) स्तस्मात्कारणात् (perhaps add तस्य वायोः) तत्प्रतिस्खलनकारणं ध्यात्वा रुद्धनभस्तलपथाः उष्णोष्णिका अत्युष्णा

चुर्दो नौजे जो लम्बिता ॥ ३४ ॥ पञ्च चतुर्मात्राः द्विमात्रश्चैको। नौजे जगणश्चेल्लम्बितागलितकं यथा--

कइलास[1]तुलणपयडिअबहुवाहएणं। मंजणिअतिअसमंडलवहुवाहपएणम्[2] ॥
आलंबियखयकारणदसासएण वणे। नीआ सीआ तेणं दसासएण वणे ॥ ४६ ॥

सौजे पैर्विच्छित्तिः ॥ ३५ ॥ सैव लम्बितौजे पगणैर्विच्छित्तिर्गलितकमङ्घ्रौ यमिते। यथा--

रणरणंति जत्थ पमत्ता कुसमेसु सिलीमुहा।
होंति[3] जत्थ लोअदूसहा[4] कुसुमेसुसिलीमुहा ॥
विच्छित्तिपरो तरुणीअणो[5] विणा[6]वि हु महु समओ।
विब्भमइ जत्थ समुत्थरइ एस इह महुसमओ ॥ ४७ ॥

चापचपदा ललिता ॥ ३६ ॥ चद्वयं पचपदाश्चाङ्घ्रौ यमिते ललितागलितकं यथा--

मत्तमयरपुच्छछटोह[7]भग्गवणराइअं। तीरसंहतलवंगलवलिकणइवणराइअम्[8] ॥
नहमंडलगरुअनिरंतरविविहघणवालयं। उअहिं पेच्छ ललिअगत्तिपअं घणवालयम् ॥ ४८ ॥

उभे विषमा ॥ ३७ ॥ उभे विच्छित्तिललिते ललिताविच्छित्ती वा संकीर्णे विषमागलितकमङ्घ्रौ यमिते। यथा--

तरलं दीहत्तणेणं पाविअकण्णमग्गं। विसमत्थमोहसायरे करेइ कं ण मग्गम् ॥
एअं तुह नयणजुअलयं सुंदरि कालसारं। मोहाविणिज्जिअलोअणं निंदइ कालसारम् ॥ ४९ ॥

---

[1] कैलास Com. [2] बाहएएणं SA. [3] This line is dropped in NA.
[4] लोहदूसहा Bom. [5] तुरणिअणो NA. [6] विणा dropped in NA.
[7] छडोह NA. [8] कणइअं SA.

अतिदुःसहाः निश्वासवायुलहरीः करोति (किरति?) ॥ ४५ ॥ कैलासतुलणेत्यत्र। कैलासतोलने प्रकटितं बहुतरं बाहापदं बाहाव्यापारो येन संजनितत्रिदशमण्डलवधूबाष्पपयसा आलम्बितक्षयकारणदशाशतेन वणे इति निश्चये नीता सीता दशास्येन कानने ॥ ४६ ॥ रणरणन्ति शब्दं कुर्वन्ति यत्र प्रमत्ताः पुष्पेषु भ्रमरा भवन्ति तत्र लोकदुःसहाः कुसुमेषोः कामस्य बाणाः। विच्छित्तिः पत्रभङ्गादिरचना तस्याः परायणः तरुणीजनो विनापि महु मद्यं समदः मदसहितः विभ्रमति यत्र विस्तरति एषः स इह मधुसमयः ॥ ४७ ॥ मत्तमयरपुच्छेत्यत्र। उदधिं पश्य तिसंटकः(?)। कथंभूतं मत्तमकरपुच्छच्छटौघेन भग्ना वनराजिका यत्र स तथा तं नीरे (read तीरे) राजमाना लवङ्गलवल्यौ कणइत्ति वल्लिविशेषश्च तासां वनैराजितं तत एतयोर्द्वन्द्वः(?)। नभोमण्डले ये गुरुका निरन्तरा विविधा घना मेघास्तेषां पालकं वर्तकं मेघानां हि समुद्रादेव वृत्तिभवनात्। घना व्याला जलचरसर्पा यत्र स तथा तम् ॥ ४८ ॥ तरलं दीहत्ति। हे सुन्दरि इदं नयनयुगलकं चञ्चलं दीर्घत्वेन प्राप्तकर्णमार्गं विषमास्त्रमोहसागरे करोति कं न मग्नं एतत्तव कालगुणेन सारं प्रधानं

अत्र पूर्वार्द्धे ललिता अपरार्द्धे विच्छित्तिः । **तीचौ मुक्तावली ॥ ३८ ॥** चत्वारस्त्रिमात्राश्चतुर्मात्रश्चैको मुक्तावलीगलितकं यथा--

चंदणयं पिहु न हु सा सहए । गंडयलं करकलिअं वहए ॥
धरइ न मुत्तावलिअं हिअए । तुज्झ तणुं चिअ लिहिअं निअए ॥ ५० ॥

पिचौ रतिवल्लभः ॥ ३९ ॥ त्रयः पञ्चमात्राश्चगणश्चैको रतिवल्लभो गलितकं यथा--

दीसए एस तरुणिअणदुल्लहओ । पच्चक्खतणू चेव रइवल्लहओ ॥
जो भणइ मयणो हरेण परिअड्डो[1] । सो मामि[2] जणो निच्छइण[3] अवियड्डो ॥ ५१ ॥

पौ चषौ हीरावली ॥ ४० ॥ द्वौ पञ्चमात्रौ चतुर्मात्रषण्मात्रौ च हीरावलीगलितकं यथा--

कुवलयदलनयणे पयावइणा कयं । बहुरयणमयं[4] पिव तुह वयणपंकयम् ॥
जस्सिं[5] मणहरदसणाहरकुंतलया । हीरावलिविद्दुमदलइंदनीलया ॥ ५२ ॥

दण्डकार्यादिभ्योन्यच्च सयमकं गलितकमित्येके ॥ **इति गलितकप्रकरणम् ॥ २ ॥**

अथ खञ्जकप्रकरणम् ॥ ३ ॥

गलितकमेवायमकं सानुप्रासं समाङ्घ्रि खञ्जकम् ॥ ४१ ॥ पूर्वकाण्येव गलितकानि यमकरहितानि सानुप्रासानि यदि भवन्ति तदा खञ्जकसंज्ञानि । खञ्जकविशेषानाह--

तौ चितगाः खञ्जकम् ॥ ४२ ॥ त्रिमात्रगणद्वयं चतुर्मात्रत्रयं त्रिमात्रो गुरुश्चायमकं सानुप्रासं खञ्जकं यथा--

मत्तमहुअमंडलकोलाहलनिब्भरेसुं ।
उच्छलंतपरहुअकुटुंब[6]पंचमसरेसुं ॥
मलयवायखंजीकयसिसिरविया घणेसुं ।
विलसइ कावि चि[7]त्तसमयंमि सिरी वणेसुं ॥ ५३ ॥

[1] परिअट्टो NA. [2] सामि Bom. [3] मिच्छइण Bom.; SA. [4] बहुरणमयं NA.
[5] रंजसि SA. [6] कुडुंब Bom.; कुटंब SA. [7] चि in चित्त dropped in SA.

किंच शोभाविनिर्जितलोचने यस्य स तं कृष्णसारं हरिणं निन्दति ॥ ४९ ॥ चंदयणं (read चंदणयं) पिहुत्ति । चन्दनं सा न सहते अर्थादङ्गे गण्डतलं कपोलभागं करतलगतं वहते शोकाकुलत्वात् । धरति न मुक्तावलिकां हृदये तव तनुमेव लिखितां पश्यति हृदये कीदृशे निजके ॥ ५० ॥ (दीसइत्ति should be added) दृश्यत एष तरुणीजनानां दुर्लभः प्रत्यक्षतनुः निश्चयेन रतिवल्लभः । य एवं वक्ति ईश्वरेण परिदग्धः स पुमान् मामि मन्ये निश्चयेनाविदग्धकः मूर्खं इत्यर्थः ॥ ५१ ॥ कुवलयेत्यत्र । हे कुवलयदलनयने ब्रह्मणा बहुरत्नमयमिव कृतं तव वदनपङ्कजं यस्मिन्मनोहरदशनाधरकुन्तलकाः सन्ति कीदृशा हीरावलिविद्रुमदलेन्द्रनीलका इवेत्यर्थः ॥ ५२ ॥ इति गलितकप्रकरणम् ॥ २ ॥

मत्तमहुअमंडलेत्यत्र । उन्मत्तभ्रमरश्रेणिकोलाहलेन व्याप्तेषु, उत्सत्कोकिल (read उच्छलत्कोकिल)-

पचपचपा महातोणकः ॥ ४३ ॥ पञ्चमात्रचतुर्मात्रपञ्चमात्रचतुर्मात्रपञ्चमात्राश्चेन्महातोणकः । यथा—

तुह पयावेणवि दवदूसहेण महिवलए ।
दड्ढदरिअवेरिमंडलेण इह पसाहिए ॥
महातूणयदरिविवरमज्झंमि अहोमुहा ।
लज्जियव्व ठिआ नरनाह तुज्झ सिलीमुहा ॥ ५४ ॥

चीगौ सुमङ्गला ॥ ४४ ॥ चगणचतुष्टयं गुरुश्च सुमङ्गला यथा—

चीणं चएसु निवसेसु कंबलं । चालुक्क[1]रायमणुसर महाबलम् ॥
मूढ वहसु [2]मा माणविसघंघलं । अत्ताणयस्स चिंतेसु मंगलम् ॥ ५५ ॥

चौपः खण्डम् ॥ ४५ ॥ चतुर्मात्रिद्वयं पञ्चमात्रश्च खण्डं नाम खञ्जकं यथा—

नच्चाविअचंदणवणो । मच्चाविअमहुअरगणो ॥
खंडिअमाणिणिमाणओ । वाअइ दाहिणपवणओ[3] ॥ ५६ ॥

षचता उपात् ॥ ४६ ॥ षण्मात्रश्चतुर्मात्रस्त्रिमात्रश्च उपात्खण्डकमुपखण्डकमित्यर्थः । यथा—

साहीणो चित्तण्णुओ । पणओ खंडिअमन्नुओ ॥
माए पयरण[4]दुल्लहो । कत्तो[5] लब्भइ वल्लहो ॥ ५७ ॥

षश्चौ खण्डिता ॥ ४७ ॥ एकः षण्मात्रो द्वौ चतुर्मात्रौ खण्डिता । यथा—

उज्जग्गरकसायनयणं । हिअयलग्गजावय[6]चलणम् ।
खंडिआइ दठ्ठूण पिअं । मरणयंमि हिअयं निहिअम् ॥ ५८ ॥

---

[1] चोलुक्क Bom. [2] मा dropped in SA. [3] दाणिणपवयणओ SA.
[4] पवरण Bom. [5] कत्ते SA. [6] जावयं Bom.

कुटुम्बस्य पञ्चमस्वरो येषु तेषु, मलयवायुखञ्जीकृतशिशिरपदा लक्षणया तिरस्कृत (read तः) शिशिरस्य ऋतोः पदं व्यापारो यया सा, निबिडेषु विलसति कापि चैत्रसमये श्रीः शोभा वनेषु ।॥ ५३ ॥ तुह पयावेणेत्यत्र । तव प्रतापेनापि दववद्दुःसहेन दग्धदृष्ट (read दृप्त) वैरिमण्डलेन महीवलये साधिते सति । तूणको भस्त्रकः स एव दरी गुहा विवरमध्ये अधोमुखाः लज्जिता इव नरनाथ वाणास्तिष्ठन्ति ॥ ५४ ॥ चीणं चएसु इत्यत्र । चीनांशुकं त्यज परिधेहि कम्बलं कुमारपालमनुसर हे मूढ मानं मा वह विह्वलत्वं विशृङ्खलं वा (लत्वं) आत्मनश्चिन्तय मङ्गलम् ॥ ५५ ॥ नच्चाविय(अ)त्ति । अत्र नर्तितचन्दनवनो मदं प्रापितमधुकरगणः खण्डितमनस्विनीमानकः वाति दक्षिणः पवनः ॥ ५६ ॥ साहीणो चित्तेत्यत्र । स्वाधीनः चित्तज्ञः पणउ स्नेहलः खण्डितमन्युकः मयि सकोपे सति इति शेषः । हे मातः प्रकरणे उत्सवसमये दुर्लभः परदेशगतत्वात् कुतो लभ्यते वल्लभः ॥ ५७ ॥ उज्जग(ग्ग)रेत्यत्र । निद्राभावेन कषायनयनं हृदयलग्नयावकचरणं परस्त्री-

त्रयोऽप्यवलम्बकः ॥ ४८ ॥ त्रयोपि खण्डोपखण्डखण्डिताभेदाः प्रत्येकमवलम्बकसंज्ञाः । संज्ञाप्रयोजनं द्विपदीखण्डे ॥ **षश्चीर्युग्जो लीर्वा हेला ॥ ४९ ॥** षण्मात्रश्चतुर्मात्रचतुष्टयं तथा युक् समस्थानगतो जो लीर्वा हेला । यथा—

कोअंडं पसूणरइअं गुणो महुयरा । बाणा कामिणीण नयणा विलासगहिरा[1] ॥
सयमतणू[2] जडो सहयरो तुसारकिरणो । हेलाए तहावि भुवणं जिणेइ मयणो ॥ ५९ ॥

सान्ते दोनावली ॥ ५० ॥ सा हेला पादान्ते द्विमात्रोना आवली ॥

नवघणमालिअत्ति कलिउं विहत्थओ । सजलविलोयणेहिं पहिआण सत्थओ ॥
गिम्हे दवहुआसमसिमलिणसामलिं । पेच्छइ हंत विंझसिहराण आवलिम् ॥ ६० ॥

चूपगा विनता ॥ ५१ ॥ चतुर्मात्रषट्कं पञ्चमात्रो गुरुश्च समे जो लीर्वा विनता । यथा—

मुह[3]सिरिकलावनिज्जिअदिवायरनिसायरं तइलोक्कवइं ।
अक्खलिअसुद्धझाणाणलेण निद्दड्ढसयलकम्मुग्गइम् ॥
विणयामरिंदमणिमउडकंतिपब्भारपल्लविअचरणयं ।
तं अणुसरामि भवजलहितारणं वद्धमाणमिह सरणयम् ॥ ६१ ॥

तौ चस्तौ विलासिनी ॥ ५२ ॥ द्वौ त्रिमात्रावेकश्चतुर्मात्रः पुनर्द्वौ त्रिमात्रौ विलासिनी । यथा—

मत्तकोइलामहुरभासिणी । हसइ किंपि सा जइ विलासिणी ॥
दोण्हि हुंति सोहग्गलण्हिआ[4] । मल्लिआ तह य चंदजोण्हिआ ॥ ६२ ॥

---

[1] विलासमंगहिरा SA. [2] समयतणू Bom. [3] मुह Bom.; NA.; SA. [4] लाण्हिआ SA.

पादप्रह (read हा) रात् खण्डिताया दृष्ट्वा प्रियं मरणे हृदयं निहितम् । निद्राकषायमुकुलीकृतताम्रनेत्रो । नारीनखव्रणविशेषविचित्रिताङ्गः ॥ यस्याः कुतोऽपि गृहमेति पतिः प्रभाते । सा खण्डितेति कथिता कविभिः पुराणैः ॥ ५८ ॥ संज्ञाप्रयोजनमित्यत्र । एतेषां त्रयाणामप्युदाहरणानां अवलम्बक इति संज्ञा । अस्याः अवलम्बकसंज्ञायाः प्रस्तावो द्विपदीप्रकरणेऽग्रे । उदाहरणं रत्नावलीसंभवं यथा— कुसुमाउहपिअदूअयं इत्यादि ज्ञेयम् ॥ कोअंडं पसूणेत्यत्र । कोदण्डं प्रसूनरचितं गुणः प्रत्यञ्चा मधुकराः, बाणाः कामिनीनां नयनानि विलासगभीराणि स्वयमतनुर्जडः सखा तुषारकिरणः हेलया तथापि भुवनं जयति मदनः ॥ ५९ ॥ नवघणमालिअत्ति । इत्यत्र पथिकानां सार्थः विन्ध्याचलशिखराणामावलिं पश्यति कीदृशीं दवहुताशनमषीभिः मलिनाः कृष्णाः शाल्मलयो यत्र तां क्व ग्रीष्मे काले सार्थः कीदृग् विहस्तः व्याकुलः कथमिति ज्ञात्वा इतीति किं नवघनमालिकां ज्ञात्वा कैः साश्रुनयनैः ॥ ६० ॥ मुहसिरिकलेति अत्र । मुखश्रीकलापनिर्जितदिवाकरनिशाकरं त्रिलोकपतिं अस्खलितशुद्धध्यानानलेन निर्दग्धा सकलकर्मणि उद्गतिरुद्भवो येन स तं विनतामरेन्द्रमणिमुकुटकान्तिप्राग्भारेण पल्लवितं रक्तीकृतं चरणमेव स्वार्थे के चरणकं यस्य स तथा तं जिनमहं अनुस्मरामि भवजलधितारणं वर्धमानाभिधं शरणमेव शरणकम् ॥ ६१ ॥ मत्तकोइला महुरभासिणीत्यत्र । यदि सा मत्तकोकिलावन्मधुरभाषिणी विलासिनी हसति हसति (drop 2nd हसति) तदा सौभाग्येन

तौ चितौ मञ्जरी ॥ ५३ ॥ द्वौ त्रिमात्रौ त्रयश्चतुर्मात्राः पुनरेकस्त्रिमात्रो मञ्जरी । यथा—

चूअमंजरिं मंजुकोइलागीअयं । मलयमारुअं[1] पुण्णबिंबयं चंदयम् ॥
पाविऊण महुमासि एत्थ विसमत्थओ । हवइ झत्ति तेलोक्क[2]निज्जय[3]समत्थओ ॥ ६३ ॥

सा तान्ता सालभञ्जिका ॥ ५४ ॥ सा मञ्जरी त्रिमात्रान्ता सालभञ्जिका । यथा—

चरणकमललग्गे वि हु पिअयमंमि[4] पकोविरी ।
सालभंजिअव्व सहि कीस तुमंसि अजंपिरी ॥
सुणसु समुल्लसंति पिअमाहवीकुलकलयला[5] ।
मयणविजय[6]दुंदुहिझुणी इव पूरिअनहयला[6] ॥ ६४ ॥

चादिः कुसुमिता ॥ ५५ ॥ सैव मञ्जरी पादादौ चतुर्मात्रश्चेत्कुसुमिता । यथा—

मयपरिपुट्ठघुट्ठकलयंठीपंचमनिब्भरा ।
विहडप्फुड[7]भमंतभसलावलिकलयलसुंदरा ॥
घणघोलंतमलयपवणोद्धुअ[8]कुसुमिअकेसरा ।
हिअयं निम्महंति न हु कस्स इमे महुवासरा ॥ ६५ ॥

षश्चुगौ द्वितीयषष्ठौ जो लीर्वा द्विपदी ॥ ५६ ॥

मा रे[9] वच्च पहिअ निअदइअं परिहरिऊण सव्वहा ।
इह हि समुत्थरंतकुसुमायरमासमुहंमि अन्नहा ॥
परहुअजुवइगीअहालाहलविहलंघलिअचित्तओ ।
चलसि[10] न दुवइअंपि वम्मीसरसरनिउरंबछित्तओ ॥ ६६ ॥

---

[1] मलयकरुअं SA. [2] तिलोक्क NA. [3] विजय SA. [4] पिअयंमि Bom. [5] कुलककलयला NA.; SA. [6] दुंदुभिवज्झिणी इव पूअनहयला SA. [7] विहडप्फड NA.; Com. [8] पवणोद्धुअ Bom.; NA. [9] सा रे Bom. [10] वलसि Bom.; SA.

श्लक्ष्णे कोमले द्वे भवतः एका मल्लिका द्वितीया चन्द्रज्योत्स्ना ॥ ६२ ॥ चूअमंजरि इत्यत्र । मधुमासे विषमास्त्रः कामः एतानि उपकरणानि प्राप्य त्रैलोक्यनिर्जयनसमर्थो भवति । तानि कानि । चूतमञ्जरीं मनोज्ञकोकिलागीतकं मलयाचलमारुतं पूर्णचन्द्रं च ॥ ६३ ॥ चरणकमलेत्यत्र । सखीं प्रति सखी प्राह । चरणकमललग्नेऽपि प्रियजने भर्तरि कथं प्रकोपनशीला हे सखि कथं अजल्पनशीला केव पुत्रिकेव हे सखि शृणु प्रियो माधवो वसन्तो यस्याः सार्थात् कोकिला तस्याः कुलानां कलकलाः शब्दाः समुल्लसन्ति पूरितनभस्तला इवोत्प्रेक्षते कामविजयानकध्वनयः ॥ ६४ ॥ मयपरिपुट्ठेत्यत्र । मदपरिपुष्टेन सघोषा याः कलकण्ठ्यः तासां पञ्चमस्वरास्तैर्निर्भरा व्याप्ताः । विहडप्फडो व्याकुलो देश्यः । एवंविधा भसला भ्रमरास्तेषामावल्यस्तासां कलकलेन गुञ्जारवेण सुन्दरा घनाश्च ते घोलन्तश्च एवंविधा मलयपवनास्तैरुद्धताः कुसुमितकेसरा येषु एवंविधा वसन्तवासराः कस्य चित्तं न निम(र्म)थ्नन्ति अपि तु सर्वस्येति भावः ॥ ६५ ॥ मा रे वच्च पहिय इत्यत्र । रे पथिक मा वच्च मा याहि सम्यगुच्छलत्कुसुमाकरमासमुखे वसन्तस्यादौ

इहान्या अपि सुमनस्ताराज्योत्स्नामनोवतीप्रभृतयः सप्तत्रिंशद्गणसमा द्विपद्यो विपुलाचपलादयोष्टावर्द्धसमाश्च कैश्चिन्निबद्धास्ताश्च क्वचित्काचिदन्तर्भवन्तीति पृथङ्नोक्ताः ।

साद्ये न्ले छै रचिता ॥ ५७ ॥ सा द्विपदी आद्ये चगणे न्ले लघुचतुष्टये सति छैः सप्तभिर्मात्राभिर्यतिश्चेद्रचिता । रतिकेत्यन्ये । यथा—

नच्चिरकीरमिहुणकोलाहलमुहलिअकलम[1]च्छेत्तओ ।
दिम्मुहमहमहंतगंधुक्कडविअसिअ[2]सत्तवण्णओ ॥
विरइअमुद्धदुद्धसुंदेरिम[3]अविरलकासहासओ ।
पिअसहि मा पिअंमि परिकुप्पसु जं सरओ समागओ ॥ ६७ ॥

गन्तारनालम् ॥ ५८ ॥ सा द्विपदी गुर्वन्ता एकेन गुरुणा वृद्धा आरनालम् । यथा—

अविरलवाहवारिधारावलिविगलण[4]सोणलोअणाए ।
दारुणपंचवाणवाणाहयहिअयफुरंतवेअणाए ॥
तुह विरहंमि चंदमंदानिलचंदणतावजालिआए ।
अहिणवमार नालवणयं पि तीइ तं कुणसि बालिआए ॥ ६८ ॥

उपान्त्यलोना कामलेखा ॥ ५९ ॥ सैव द्विपदी अन्त्यस्य गुरोः समीपमुपान्त्यं तत्र यो लस्तेनोना कामलेखा । यथा—

राई चंदकिरणधवला मणहरणा पुप्फमाला ।
नीलुप्पलपसूणपरिवासमहग्घा जुण्णहाला ॥
गेहं रयणदीवरुइरुइरं गीअं[5] पंचमेणं ।
तेण विणा असारमखिलं खु कामलेहाधरेणम् ॥ ६९ ॥

---

[1] कमल NA. [2] विहसिअ Bom.; NA. [3] सुंदरिम Bom.; SA.
[4] धारावलियलण NA. [5] दीवरुइरं रुइगीअं Bom.

इत्यर्थः । निजदयितां परिहृत्य कथं सर्वथा तां मुक्त्वा चेद्गमिष्यति(सि) तदा (add पर)भृतयुवतिगीतहालाहलविह्वलः सन् कन्दर्पशरसमूहताडितः सन् द्विपदिकामपि पदद्वयमितमेदिनीं न चलिष्यसि ततो मा गच्छेत्यर्थः ॥ ६६ ॥ नच्चिरकीरमिथुनेत्यत्र । नर्तनशीलशुकमैथुनकोलाहलमुखरितशालिक्षेत्राणि यस्यां सा दिङ्मुखेषु उल्लसन्तो गन्धोत्कटा विकसिताः सप्तपर्णा यस्यां सा विरचिता मुग्धैः ग्रामलोकैः दुग्धानां सुन्दरिमा सौन्दर्यं च यस्यां सा चासौ अविरलकाशा एव हासः तौ उभौ यत्र सा । यस्मात्कारणात् एवंविधा शरत् समागता अतएव प्रियसखि प्रिये मा परिकोपं कुरु ॥ ६७ ॥ अविरलबाहधारेत्यत्र । हे अभिनवमार कामसदृशरूप तस्या आलपनं अपि त्वं न करोषि तस्याः कथंभूतायाः अविरलबाष्पवारिधारावली(add विगलनशोण)लोचनायाः पुनः क० दारुणपञ्चबाणाहतहृदये स्फुरद्वेदनायास्तव विरहे सति चन्द्रमन्दानिलचन्दनानां तापैर्ज्वालितायाः ॥ ६८ ॥ राईचंदकिरणेत्यत्र । चन्द्रकिरणैर्धवला रात्रिर्मनोहरा पुष्पमाला नीलोत्पलप्रसूनवासमहर्घ्या जीर्णहाला मदिरा रत्नप्रदीप(add रुचि)रुचिरं गृहं पञ्चमस्वरेण युक्त-

षचीदाश्चन्द्रलेखा ॥ ६० ॥ एकः षण्मात्रश्चत्वारश्चतुर्मात्रा द्विमात्रश्चैकश्चन्द्रलेखा । यथा—

मयणविआरसमुद्द[1]लहरिवित्थारकारिणी ।
जणिआणंदचंदमणिणिज्झर[2]सारसारणी ॥
उच्छलंतलायण्णमऊहावलिपसाहिआ ।
मज्झ नयन[3]कुमुआण इमा सा चंदलेहिआ ॥ ७० ॥

चिपताः[4] क्रीडनकं जैः ॥ ६१ ॥ चतुर्मात्रत्रयमेकः पञ्चमात्रस्त्रिमात्रश्च जैरित्यष्टभिर्यतिश्चेत्क्रीडनकम् । यथा—

कंकणकिंकिणिनेउरकलयलमुहलं । पवणपहल्लिरसिचयंचिअगयणयलम् ॥
दीहोच्छल्लणखेल्लणकयलोलणयं । सहइ इमाए अंदोलणकीलणयम् ॥ ७१ ॥

षपचतदा अरविन्दकम् ॥ ६२ ॥ षट्पञ्चचतुस्त्रिद्विमात्रा अरविन्दकम् । यथा—

ओअह तुब्भ[5] विरहे इमाइ मुहकमलं । अविरलबाहधाराविलुलिअकज्जलम् ॥
अब्भलेहपिहिअं व[6] पुण्णिमचंदयं । सेवलसंवलिअं व नवारविंदयम् ॥ ७२ ॥

षलदलचदगाद्गौ मागधनर्कुटी ॥ ६३ ॥ षण्मात्रलघुद्विमात्रलघुचतुर्मात्रद्विमात्रगुरुभ्यः परौ गुरू चेन्मागधनर्कुटी यथा—

नवमयरंदपाणपायडमयउत्ताला । भमरा रुणरुणंति कायलिकयसद्दाला ॥
पंचममुग्गिरंति एआ अविदिट्ठीओ[7] । चूअंकुर[8]कसायकंठा कलयंठीओ ॥ ७३ ॥

---

[1] समद्द SA. [2] णिब्भर Bom.; NA.; निज्झर SA. [3] नयण NA. [4] चिपचाः Bom.
[5] तुज्झ SA. [6] अब्भलेपिहिअव्वं NA. [7] अवि दिट्ठीओ Bom.; अविहीट्ठीओ SA.
[8] चूअंकर SA.

मित्यध्याहार्यं परं तेन भर्त्रा विना सर्वं अपि असारं कीदृशेन कामरेखाधरेण ॥ ६९ ॥ मयणवियारेत्यत्र । मदनविकारसमुद्रलहरीविस्तारकारिणी जनिता निष्पादिता आनन्द एव चन्द्रमणिस्तस्य निर्झरो निष्यन्दः स एव सारसारिणी यया सा उच्छलल्लावण्यमयूखश्रेणिभिः प्रसाधिता शोभिता । मम नयनकुमुदानां एषा चन्द्रलेखेव चन्द्रलेखिका आह्लादकत्वात् ॥ ७० ॥ कंकणकिंकिणीत्यत्र । एतस्या आन्दोलनक्रीडनं शोभते कङ्कणकिङ्किणीनूपुराणां कलकलः शब्दविशेषस्तेन मुखरं पुनः कथंभूतः(तं) पवनेन प्रकम्पमानं यत्सिचयं परिधानवस्त्रं तेनाञ्चितं पूजितं गगनतलं यत्र तत् दीर्घान्दोलनक्रीडाकृतालोडनकम् ॥ ७१ ॥ उअ तुब्भे(त्यत्र) । पश्य तव विरहे एतस्या मुखकमलं कीदृशं अविरलं निरन्तरं बाष्पधाराभिर्विलुलितं कज्जलं यत्र अभ्रलेखापिहितमिव पौर्णिमचन्द्रं अथवा सेवालपटलैः संवलितं आच्छादितं नवीनारविन्दमिव ॥ ७२ ॥ नवमयरंदेत्यत्र । नूतनमकरन्दपानेन प्रकटो मदस्तेन उत्ताला मदोत्कटा ये भ्रमरास्ते रणरणं(ण)शब्दं कुर्वन्ति कीदृशाः काकलीकृतशब्दालाः विरूपा दृष्टिर्यासां ता विदृष्टयः न विदृष्टयो अविदृष्टयः शोभनदृष्टय इत्यर्थः ।

सश्चेन्नर्कुटकम् ॥ ६४ ॥ षलदलचलगात्सगणश्चेत्तदा नर्कुटकम् । यथा—

परिमललुद्धलोलअलिगीअसणकुडयं । जाव न जग्गवेइ विसमच्छ[1]महाभडयम् ॥
माणं मोत्तुआण माणंसिणि सप्पणयं[2] । पेम्मभरेण ताव अणुसर सहि वल्लहयम् ॥ ७४ ॥

षजौ सिः समात् ॥ ६५ ॥ एकः षण्मात्रो जगणः सगणत्रयं च समान्नर्कुटकं समनर्कुटकमित्यर्थः । यथा—

सयलसुरासुरिंदपरिवंदिअपायतलो । निरुवमझाणनाणवसनासिअकम्ममलो ॥
निवसउ मे मणंमि भयवं[3] सिरिवीरजिणो । विलयं जंति कामपमुहा जह ते अरिणो ॥ ७५ ॥

नलगजसाः ससौ यदि तदा समनर्कुटकमिति तु संस्कृतनर्कुटेनैव गतार्थमिति नोक्तम् ।

त्रिष्वप्यन्त्यचस्य ते तरङ्गकम् ॥ ६६ ॥ त्रिष्वपि मागधनर्कुटीनर्कुटकसमनर्कुटकेष्वन्त्यस्य चतुर्मात्रस्य स्थाने त्रिमात्रश्चेद्भवति तदा तरङ्गकम् । यथा—

बहुविह[4]भावमुद्धमहुरत्तणमंदिरं । पवणुद्धुअसामसरसीरुहसुंदरम् ॥
निम्मलकंतिपुंजपरिलद्धयचंगयं । सोहइ तीइ दीहनयणाण तरंगिअम् ॥ ७६ ॥

गान्तं पवनोद्धुतम् ॥ ६७ ॥ तरङ्गकमेव गान्तं अन्ते गुरुणाधिकं पवनोद्धुतं यथा—

भसला दंसयंति महुपाणपरव्वसाण । उक्कंठातरलियमणाण नियवल्लहाण ॥
निब्भरमहुरगीइरवमुच्चरिउं इमासु । दोलाकीलणाइं पवणुद्धुय[5]वल्लियासु ॥ ७७ ॥

चाभ्यां पाभ्यां पाद्वा तिर्निध्यायिका ॥ ६८ ॥ द्वाभ्यां चतुर्मात्राभ्यां यद्वा पञ्चमात्राभ्यां एकस्माद्वा पञ्चमात्रात्परं त्रिमात्रत्रयं चेत्त्रिधाप्येषा निध्यायिका ॥ चाभ्यां तिर्यथा—

हा[6] खामोअरि कुरंगनेत्तिए । वयणमऊहजिअचंदकंतिए ॥
निज्झाइय[7]जीवाविअमणसिए । दुसहो[8] तुज्झ विरहानलो पिए ॥ ७८ ॥

---

[1] विसमत्थ Bom. [2] मप्पणयं Bom. [3] भवयं Bom. [4] बहुबिहु Bom.
[5] पवणद्धुय NA. [6] हो NA.; हे Com. [7] निव्वाइय Bom. [8] दूसहो Bom.

चूताङ्कुरैः कषायः कण्ठो यासां ता एवंविधाः कलकण्ठ्यः कोकिलाः पञ्चमस्वरं उद्गिरन्ति शब्दं कुर्वन्तीत्यर्थः ॥ ७३ ॥ परिमलेत्यत्र । परिमलेषु लुब्धलोलभ्रमरगीतेन स्वनकुटजं कर्तृत्वेन न्यस्तं कन्दर्पमहाभटं न जागरयति तावत् हे मनस्विनि मानं मुक्त्वा सप्रणयं प्रेमभरेण सखि वल्लभं अनुसर भजेत्यर्थः ॥ ७४ ॥ सयलसुरेत्यत्र । तथेति श्रीभगवान् वीरजिनो निवसतु कीदृक् सकलसुरासुरेन्द्रपरिवन्दितपादतलः निरुपमध्यानवशेन नाशितः कर्ममलो येन स तथेति । किं यथा ते प्रसिद्धा अरयः कामक्रोधादयः विलयं यान्ति । संस्कृतनर्कुटेनैवेत्यत्र नर्कुटमिति नाम जयदेवमते । स्वमते तु सप्तदशाक्षराणां जातौ 'न्जभ्जजा ल्गाववितथम्' ॥ ७५ ॥ बहुविहभावेत्यत्र । बहुविधभावेन मुग्धं मनोहरं सुन्दरत्वं तस्य मन्दिरं गृहं पवनोद्धतसरसीरुहसुन्दरं निर्मलकान्तिपुञ्जेन परिलब्धचङ्गितं येन तत् शोभते तस्या दीर्घनयनतरङ्गितम् ॥ ७६ ॥ भसला दंसयंतीत्यत्र । भ्रमराः पवनोद्धतवल्लिकासु सतीषु दोलाक्रीडनानि दर्शयन्ति किं कृत्वा निर्भरमधुरगीतिध्वनिमुच्चार्य कासां निजवल्लभानां कीदृशी(शीनां) मधुपानपरवशानां उत्कण्ठातरलितमनसाम् ॥ ७७ ॥ हे खामोअरीत्यत्र । हे क्षामोदरि तव विरहानलो दुस्सहो वर्तते तव कथंभूतायाः कुरङ्गनेत्रायाः

पाभ्यां तिर्यथा—

निज्झाइअइ[1] जत्थ मयमयवल्लरी। ललिअकंतिचंगे कलंकसोअरी॥
सेवंति तं तुह मुहचंदयं सया। उव्विण्ण[2]बालहरिणच्छि चउरया॥ ७९॥

पात्तिर्यथा—

हरइ जम्मसयसंचिआइं। भवियाण असेसदुरिआइं॥
तुहं मुहं जणियमयणमाह। निज्झाइअं पि भुवणनाह॥ ८०॥

केचित्तु पचाभ्यां तिरिति निध्यायिकां वदन्ति। यथा—

वम्मीसरकंचणतोमरललिआ। दिट्ठा छुडु सुंदरि चंपयकलिआ॥
घुलिओ छुडु दक्खिणओ गंधवहो। वियलिओ[3] ता पहियाण मणोरहो॥ ८१॥

चुपौ युग्म जोऽधिकाक्षरा॥ ६९॥ पञ्च चतुर्मात्रा एकः पञ्चमात्रस्तथा समो न जगणोऽधिकाक्षरा। यथा—

उज्जागरओ कवोलपंडुत्तणं तणुअत्तं। दीहुण्हा सासदंडया चित्तए विवसत्तम्[4]॥
अहिअक्खरजंपिएण किं वा सुहय तुह विरहे। सा एत्ताहे वराइआ निअयं मरणं लहे॥ ८२॥

सा तुर्यपा मुग्धिका॥ ७०॥ सा अधिकाक्षरा तुर्योपि चेत्पगणो भवति तदा मुग्धिका। यथा—

जीए लग्गेइ चंदणं गरलरसं व दूसहं। अंगंपि अ जीए तावइ ससी अणंगनीसहम्॥
कयलीदलमारुओ वि किरइ हुअवहं पिव जीए। दाहो मुद्धाइ एस कह समइ गुणालय तीए॥ ८३॥

---

[1] निज्झाइयइ Com. [2] उव्विं च Bom.; उव्विं व NA.; SA. Is it written for उव्विण्ण ?
[3] विललिओ ? Bom. [4] विवसन्तं Bom.

वदनमयूखजितचन्द्रकान्तेः निध्यानेन अवलोकत्वेन (read °कनेन) जीवितो मनसिजः कामो यया तस्याः॥ ७८॥ निज्झाइयइत्यत्र। यत्र वदनचन्द्रे मृगमदवल्लरी कलङ्कसोदरा निध्यायते दृश्यते कीदृशि मुखे ललितकान्तिचंगे सुन्दरे उत्त्रस्तबालहरिणाक्षि तस्मात्कारणात्तव मुखचन्द्रं सेवते(न्ते) के चउरया चतुराः केशाः (read कुशलाः) चकोराश्च॥ ७९॥ हरइ जम्मसयसंचियाइं इत्यत्र। हे जनितमदनमाथ हे भुवननाथ हे जिनदेव निज्झाइअत्ति अवलोकितं सत् जन्मशतसंचितानि निःशेषदुरितानि भविकानां प्राणिनां हरति विनाशयति इति भावः॥ ८०॥ वम्मीसरकंचणेत्यत्राह। सुन्दरि यावत् कन्दर्पस्य काञ्चनतोमरवल्ललिता मनोहरा चम्पककलिता(का) दृष्टिः(ष्टा) यावच्च दक्षिणतः गन्धवहो वायुः घूर्णति छड (read छुडु) देश्यः शीघ्रार्थे निश्चये च। निश्चितं तावत्पथिकानां मनोरथो गलितः॥ ८१॥ उज्जागरओ इत्यत्र। कंचित्काचित्प्राह। तव विरहे सति तस्या निद्राभावः कपोले पाण्डुत्वं दीर्घोष्णाः श्वासदण्डाः चित्ते विह्वलत्वं इत्यादयो दोषा भवन्ति। अहिअक्खरजंपिएणत्ति। अधिकप्रबन्धकथनेन किं वा इदानीं सा वराकिका निश्चितं मरणं प्राप्स्यति चेत्त्वं नागमिष्यसीति भावः॥ ८२॥ जीए लग्गेइ चंदणमित्यत्र। यस्या अङ्गे गरलरसमिव

आदौ पश्चित्रलेखा ॥ ७१ ॥ सा अधिकाक्षरा आदौ पश्चेच्चित्रलेखा । यथा—

नहयलम्मि सयलदिसामुहेसु गहणम्मि गिरिवरे ।
सरिपुक्खरिणिआसु देवउलएसु भित्तिसु नयरे[1] ॥
दूरम्मि पासे घरम्मि अंगणपएसए तुह ।
चित्तलिहिअं पिव मयच्छि पेच्छामि सुंदरं मुहम् ॥ ८४ ॥

पौ मल्लिका ॥ ७२ ॥ साधिकाक्षरा आदौ पौ चेन्मल्लिका । यथा—

उब्भिज्जउ[2] मायंदमंजरी पाडला दलउ[3] चिरं ।
सा पायडविआससिरी अ नोमालिआ वि निब्भरम् ॥
विअसउ वसंतंमि फुडं मणहरा असोअवल्लिआ ।
एकच्चिअ भसलस्स माणसं हरइ हंत मल्लिआ ॥ ८५ ॥

सा तुर्यपा दीपिका ॥ ७३ ॥ सा मल्लिका चतुर्थः पश्चेद्दीपिका यथा—

मत्तवारिहरपंतिरुद्धहरिणंकमऊहसोहए ।
रोअसीकंदरू[4]ससंतघोरअंधयारवूहए ॥
रमणवासभवणाहिसारिआण रुइरविज्जुलेहिआ ।
कामिणीण अवलोअकारिणी हवइ इह करदीविआ ॥ ८६ ॥

ताभिर्लक्ष्मिका ॥ ७४ ॥ ताभिरधिकाक्षरादिभिः संकीर्णा लक्ष्मिका यथा—

केसरकुरबयमायंदतिलयअसोअकोरया ।
विरहाणलडज्झंतनिअंबिणिजीवियचोरया ॥
एदे किर दुप्पिच्छा विलसंति मणोहवसरा ।
जेसुं ते कह निग्गमियव्वा महुलच्छिवासरा ॥ ८७ ॥

---

[1] भयरे SA. [2] उब्भिहिव्वउ Com. [3] दलओ Bom.; SA.
[4] कंदरु Bom.; SA.; कंदरूलसंत Com.

चन्दनं दुस्सहं लगति यस्या अङ्गमपि तापयति कः शशी चन्द्रः कीदृशोऽनङ्गस्य नितरां सखा कदलीदलमारुतोऽपि किरइत्ति हुताशनवद्दाहं करोति यस्या मुग्धायाः हे गुणालय त्वया विना कथं एतदुपशाम्यति ॥ ८३ ॥ नहयलंमि सयलेत्यत्र । नभसि सकलदिङ्मुखेषु गहने गिरिवरे नदी महती सरित् तुच्छजला पुष्करिणी वापी तासु । देवकुले भित्तिषु नगरे हरदेशे (read दूरदेशे) पार्श्वे गृहे प्राङ्गणप्रदेशे एषु स्थानेषु हे मृगाक्षि चित्रलिखितमिव सुन्दरं तवाननं पश्यामि ॥ ८४ ॥ उब्भिहिव्वउत्ति । माकन्दमञ्जरी उद्भिनत्तु पाटला दलउत्ति विकसिता भवतु प्रकटा विकासश्रीर्यस्याः सापि नवमालिका लता भिद (फुडं?) निर्भरं यथा स्यात्तथा विकसतु क्व वसन्ते परं केवलं एकैव भ्रमरस्य मल्लिका मानसं हरति नान्येव (read नान्येति) भावः ॥ ८५ ॥ मत्तवारिहरेत्यत्र । मत्ता उत्कटा वारिगृहं (धर?) पङ्क्तिभिः रुद्धा हरिणाङ्कमयूखास्तैः शोभिते रोदसी दिवस्पृथिवीरूपकन्दरात् उल्लसत् (द्) घोरान्धकारव्यूहे सति रुचिरविद्युल्लेखिका रमणवासभवनाभिसारिकानां कामिनीनां अवलोककारिणी करदीपिकेव इह भवति ॥ ८६ ॥ केसरकुरबयेत्यत्र ।

अत्राद्यपादत्रये अधिकाक्षरा चतुर्थपादे मुग्धिका। एवमन्याभिरप्युदाहार्या। केचित्सर्वैरपि खञ्जकभेदैः संकीर्णतायां लक्ष्मिकामिच्छन्ति। **चतुष्पञ्चषट्सप्ताष्टनवपा मदनावतार-मधुकरी-नवकोकिला-कामलीला-सुतारा-वसन्तोत्सवाः ॥ ७५ ॥** चतुरादिपाः क्रमेण मदनावतारादयो भवन्ति तत्र चतुर्भिः पञ्चमात्रैर्मदनावतारो यथा—

गिज्जंति गीईओं पिज्जंति मइराओं। नच्चंति वेसाओं परिल्हसिअकेसाओं ॥
एत्रमन्नोन्नपरिरंभणा सारए। कीलंति रामाओं मयणावयारए ॥ ८८ ॥

पञ्चभिर्मधुकरी यथा—

चरणेणवि नवफुडिअकुडयमपरिघट्टयंतिआ।
पक्खवाएणवि विहसिअकेअयमच्छिवंतिआ ॥
उअह झत्ति एसा निम्मलयरगुणा[1]णुरंजिरी।
अहिसरइ विअसंतजाइकुसुमं चिअ महुअरी ॥ ८९ ॥

षड्भिर्नवकोकिला यथा—

नवकोइलरवाउलमंजरिअमायंदतरुकंतारए।
सच्छंदमल्लिआमयरंदरसमत्तघोलंतछप्पए ॥
जिंभंत[2]मलयद्दिसमीरणलोलनोमालिआवल्लिए।
संभरइ पंथिओ पिअयमं ओसहिं हिअयए सल्लिए ॥ ९० ॥

सप्तभिः कामलीला यथा—

मत्तपिअमाहवीपंचमोग्गारगुंजतचूअद्दुमत्तंब[3]ओ।
मिउमलयमारु[3]उद्धूअवल्लिप्पसूणग्गघोलंतरोलंबओ ॥
चारुकंकेल्लिसाहंतदोलासमंदोलणासत्त[4]नारीअणो।
कामलीलासहो संपयं विलसए एत्थ एसो वसंतक्खणो ॥ ९१ ॥

[1] निम्मलगुणा० Com. [2] जंभंत Com. [3] माओ Bom. [4] णामत्त NA.

सखीं प्रति सखी प्राह। केसरकुरवकचूततिलकाशोकानां कोरकाः पुष्पमुकुला येषु विरहानलेन दंदह्यमाननितम्बिनीजीविततस्करा हे सखि एते दुःप्रेक्षा मनोभवशरा विलसन्ति येषु ते मधुमासस्य चैत्रस्य लक्ष्मीर्येषु ते वासराः कथं गमयितव्याः। प्रियं विनेत्यर्थः ॥ ८७ ॥ गिज्जंति गीईओ इत्यत्र। गीयन्ते गीतयः पीयते मदिरा जनैः परिल्हसितकेशा वेश्या नृत्यन्ति नृत्यं कुर्वन्ति तथा अन्योन्यं परिरम्भणं आलिङ्गनं यासां ता रामाः क्रीडन्ति क्व शारदे शरत्काले कीदृशे मदनावतारके ॥ ८८ ॥ चरणेणवि इत्यत्र। हे मित्र त्वं पश्य इयं सा मधुकरी अभिसरति किं कुर्वन्ती अपरिघट्टयन्ती कं नवस्फुटितकुटजं केन पादेनापि पुनः किं कुर्वन्ती अछिवंतीएत्ति अस्पृशन्ती कं विकसितकेतकं केन पक्षपातेनापि झत्ति शीघ्रं कीदृशी निर्मलगुणेषु अनुरञ्जते इति निर्मलगुणानुरङ्गि(ञ्जि)नी एवंविधा सती विकसितजातिकुसमं प्रतीत्यर्थः ॥ ८९ ॥ नवकोइलरवेत्यत्र। नूतनश्चासौ माञ्जरितश्चासौ माकन्दतरुराम्रवृक्षस्तस्य कान्तारे वने, पुनः कथंभूते स्वच्छन्दमल्लिकामकरन्दरसेन मत्ता उन्मत्ता घोलन्तः षट्पदा यत्र, जम्भन्तो देश्यो लोले स चासौ मलयाद्रिसमीरणो वायुस्तेन लोला नवमालिकावल्लिर्यत्र। एवंविधे वने पथिकः दयितां प्रियतमां क्व हृदये शल्यिते ओषधिः (read धिं) स्मरति। तथेति भावः ॥ ९० ॥ मत्तपिअमाहवीत्यत्र। सांप्रतं अत्र कामलीलासखः

अष्टाभिः सुतारा यथा—

पिअयम[1] कहं जासि एआइणिं मं चइत्तूण देसंतरं पेच्छ निल्लज्ज ।
सुरहिमासो पयट्टो असेसाणं जणाणं विलासेक्कदिक्खागुरू अज्ज ॥
एस सुविसट्टकंदो[2]ट्टकंकेल्लिमायंदघोलंतरोलंबगीइस्सणो ।
जं सुतारो धणुद्दंडटंकारओ इह निसामिज्जए सुहडपंचेसुणो ॥ ९२ ॥

नवभिर्वसन्तोत्सवो यथा—

फुल्लिआणेअकंकेल्लिमहुपाणमत्तालिझंकारकलगीइगिज्जंतकुसमाउहो ।
मायंदनवमंजरीकसायकंठकलयंठीकोलाहलाउलिज्जंततरुसमूहो ॥
पिययमपरिरंभणचुंबणाइप्पसंगसंगलियरसनीसंदुद्धुसिअरोमकूवओ ।
हलहलियतरुणीअणहिअयओ पवंचिअपंचमो विलसिओ वणेसु वसंतयऊसओ ॥ ९३ ॥

इति खञ्जकप्रकरणम् ॥

अथ शीर्षकप्रकरणम् ॥

खञ्जकं दीर्घीकृतं शीर्षकम् ॥ ७६ ॥ खञ्जकान्यपि दीर्घीकृतानि शीर्षकसंज्ञानि । शीर्षकविशेषानाह । **गीत्यन्तावबलम्बकौ द्विपदीखण्डम् ॥ ७७ ॥** अवलम्बकद्वयमन्ते गीतिश्चेत्तदा द्विपदीखण्डम् । यथा रत्नावल्याम्—

कुसुमाउहपिअ[3]दूअयं । मउलावंतो चूअयम् ।
सिढिलिअमाणग्गहणओ । वाअइ दाहिणपवणओ ॥
विअलिअबउलामेलओ । इच्छिअपिअयममेलओ ।
पडिवालणअसमत्थओ । तम्मइ जुअईसत्थओ ॥

---

[1] पिययम Com.; SA. [2] कंकोट्ट Bom.; SA. [3] पियदूययं Com.

एष वसन्तक्षणो विलसति प्रवर्तते मत्ता चासौ प्रियमाधवी कोकिला तस्याः पञ्चमोद्गारेण गुञ्जन् चूतद्रुमस्तम्बो यत्र सः मृदुमलयमारुतोद्धूतवल्लीप्रसूनाग्रे घोलन् भ्रमरस्तम्बो यत्र सः । चारुकङ्केल्लिशाखान्तेषु या दोलास्तासामसमयद (read असमं यदा)न्दोलनं तत्रासक्तो नारीजनो यत्र स तथा ॥ ९१ ॥ पिययम कहमित्यत्र । प्रियतम इदानीं मां त्यक्त्वा क्व यास्यसि हे निर्लज्ज प्रेक्षस्व यस्मान्मधुमासः प्रवृत्तः अशेषाणां जनानां विलासाय एकोऽद्वितीयो दीक्षागुरुः किंच अज्जेति अद्य यस्मादेषः सुविकसितः कन्दोट्टत्ति देश्यः कमलवाची विकसितकमलकङ्केल्लिमाकन्देषु घोलन् भ्रमराणां गीतिस्वनः श्रूयते । सुतारो दीप्रः इवोत्प्रेक्षते सुभटपञ्चेषोर्धनुर्दण्डटङ्कारवः(कः?) इवा(वो)त्राध्याहार्यः ॥ ९२ ॥ फुल्लिआणेयकंकेल्लित्यत्र । वनेषु वसन्तोत्सवः प्रविलसितः । कीदृशः पुष्पितानेककङ्केल्लिमधुपानेन मत्तभ्रमरझङ्कारगीतिभिर्गीयमानः कुसमायुधो यत्र माकन्दनूतनमञ्जरीभिः कषायितः कण्ठो यासां ताः कलकण्ठ्यः तासां कोलाहलैः आकुलीक्रियमाणः तरुसमूहो यत्र तथा प्रियतमानां पुंस्त्रीणां परिरम्भणचुम्बनादिप्रसङ्गात् संगलितरसः प्रस्वेदलक्षणः तस्य निस्यन्दः प्रसरणं तेनोद्धूषिताः सिक्ता रोमकूपा यत्र सः । हलहलिअत्ति व्याकुलस्तरुणीजनो यत्र सः प्रपञ्चितः पञ्चमः स्वरो यत्र सः ॥ ९३ ॥ (इति खञ्जकप्रकरणम् ।)

इय पढमं महुमासओ जणस्स हिअयाइं कुणइ मउआइं ।
पच्छा विंधइ कामओ लद्धावसरेहिं कुसुमबाणेहिं ॥ ९४ ॥

द्विपद्यन्ते गीतिर्द्विभङ्गिका ॥ ७८ ॥ द्वौ द्विपदीगीतिरूपौ भङ्गावस्यां द्विभङ्गिका । यथा—

दारुणदेहदाहपविअंभण[1]फुडफुट्टंतहारए ।
हिअयत्थलनिहित्तघणचंदणपंकुच्चोड[2]कारए ॥
दीहरसासदड्ढसहिकरयलधुअ[3]विअणारविंदए ।
तिणयणतइअनेत्तपत्तानलजालकरालचंदए ॥
विरहम्मि तुज्झ एरिसे तह झीणा कुवलयच्छ सदुहंगिआ ।
जह सण्हलक्खहणणयं[4] तीए अंगंमि सिक्खइ अणंगओ ॥ ९५ ॥

अन्यथापि ॥ ७९ ॥ अन्यैरपि छन्दोभिर्द्वन्द्वितैर्द्विभङ्गी अन्यैरुक्ता । तत्र गाथाया भद्रिकाया योगे यथा—

उद्धाइअ[5]झंझानिलझडप्प[6]झंपण[7]पडंतविडवोहे ।
अविरलबहलझलक्कंतविज्जुलावलयलल्लक्के ॥
सरहसरडंतदद्दुरे कणंतमोरे पडंतजलनिवहए ।
गज्जंतमेहमंडले को जिअइ विणा पिएण पाउसम्मि ॥ ९६ ॥

---

[1] परिरंभण ? Com. [2] च्छोड Com. [3] घुअ Bom.
[4] लघहुणणयं SA.; लक्खूणणयं Bom. [5] उव्वाइअ Com. [6] झप्प Bom.; SA.
[7] डंपण Com.

अवलम्बकद्वयमित्यत्र त्रयोऽपि खण्डोपखण्डखण्डितभेदाः प्रत्येकमवलम्बकसञ्ज्ञाः ॥ कुसुमाउहपियदूयय-मित्यत्र । कुसुमायुधप्रियदूतकं मुकुलयन् चूतकं सहकारं शिथिलितं मानग्रहणं यस्माद्दक्षिणपवनो वाति विदलितबकुलापीडकः आपीडकः पुष्पमुकुटः ईप्सितप्रियतममेलकः संबन्धयत् (read संबन्धः) यत्र, प्रतीक्षणा-समर्थः युवतिसार्थः ताम्यति खेदं प्राप्नोति इतः दक्षिणपवनागमनानन्तरं मधुमासो वसन्तः जनस्य हृदयानि मृदूनि करोति पश्चाद्विध्यति कामो लब्धावसरैः कैः कुसुमबाणैः ॥ ९४ ॥ द्वौ द्विपदीत्यत्र 'षश्चगौ द्वितीय-षष्ठौ जो लीर्वा द्विपदी' (IV. 55) ॥ दारुणदेहदाहेत्यत्र । हे सुभग हे कुवलयाक्ष तव ईदृशे विरहे सा सुदुःखा-न्यङ्गानि यस्याः सा तथा क्षीणा यथा तस्याः अङ्गे अनङ्गः सूक्ष्मलक्ष्यहननकं शिक्षति एतावता अतीव कृशा जातेत्यर्थः । कीदृशे विरहानले दारुणदेहदाष (read दाह)परिरम्भणतः स्फुटं स्फुटन्तो हारा यत्र स तस्मिन् हृदयस्थलनिषिक्तघनचन्दनपङ्कस्य उच्छोडो देश्यः शोषे भ्रंशे च शोषकारके दीर्घश्वासैर्दग्धं सखीकरधुत-व्यजनारविन्दं यत्र स तस्मिन् त्रिनयनतृतीयनेत्रपत्रानलज्वालावत्करालो भालचन्द्रो (read चन्द्रो) यत्र स तस्मिन् ॥ ९५ ॥ भद्रिकाया योगे इत्यत्र एषा भद्रिका गीतिः । द्वाभ्यां भद्रिकेति सूत्रेण (IV. 3) पगणद्वयाधिका गीतिः । उव्वाइअ झंझानिलेत्यत्र । उत्प्राबल्येन वाहितो यो झंझानिलस्तस्य ये झडप्पडंपणे तासां कृत्वा(?) पतन्तो विटपौघा यत्र । अविरलबहुलझलकंतीया विद्युत् तस्याः वलयं तेन लल्लके(क्के) भीषणे इत्यर्थः । इयं विपुला नाम गाथा । तथा सरभसं रटन्तो दर्दुरा यत्र, क्वणन्तः शब्दायमाना मयूरा यत्र, पतन्तो

वस्तुवदनस्य कर्पूरेण यथा--

निक्कंदल कय[1] कच्छ नलिणिवज्जिअ कय सरसिरि ।
निच्चंदणु [2]किउ मलउ[2] तुहिणवज्जिओं किओं हिमगिरि ॥
निप्पल्लव किअ करि पयत्तु कंकेल्लिविडविसय ।
पत्तचत्त कय बालकयलि अकुसुम कय तरुलय ॥
सिसिरोवयारकिहिं परियणिहिं निम्मुत्तावलि[3] कय भुवण ।
तो वि हु न तीइ तुह विरहभरि खसइ दाहदारुणविअण ॥ ९७ ॥

कुङ्कुमेन यथा—

गयणुप्परि कि न चडहि कि न रि विंक्खरहि दिसिहि वसू ।
भुवणत्तयसंतावु हरहि कि न किरवि[4] सुहारसु ॥
अंघयारु कि न दलहि पयडि उज्जोउ गहिल्लओ[5] ।
किं न धरिज्जहिं देवि सिरहं सइं हरि सोहिल्लओ ॥
कि न तणउ होहि रयणायरहु होहि किं न सिरिभायरु ।
तुवि चंद निअवि मुहु गोरिअहिं कुवि न करइ तुह आयरु ॥ ९८ ॥

रासावलयस्य कर्पूरेण यथा--

परहुअपंचमसवणसभय मन्नउं स किर ।
तिंभणि भणइ न किंपि मुद्ध कलहंसगिर ॥
चंदु न दिक्खण[6] सक्कइ जं सा ससिवयणि ।
दप्पणि मुहु न पलोअइ तिंभणि मयनयणि ॥
वइरिउ मणि मन्नवि कुसुमसरु खणिखणि सा बहु उत्तसइ ।
अच्छरिउ रूवनिहि कुसमसरु तुह दंसणु जं अहिलसइ ॥ ९९ ॥

---

[1] कयं SA. [2] किओ मलओ Bom. [3] णिम्मुत्तावलि Bom.; निम्मुत्ताहल Com.; SA.
[4] विरचि SA. [5] गहिउल्लओ Bom.; NA. [6] दक्खिण NA.

जलनिवहा यत्र, गर्जन्ति मेघमण्डलानि यत्र, को जीवति प्रियया विना प्रावृषि काले ॥ ९६ ॥ वस्तुवदनकस्य कर्पूरेणेत्यत्र । 'पचिपा युज्यजच ओजे जो लीर्वा वस्तुवदनकम् (V. 25) । दाचदालदाचदालि कर्पूरो णैः' (VII. 2) । निक्कंदल कयेत्यत्र । निष्कन्दलाः कृताः कच्छा जलप्रदेशाः नलिनीवर्जिताः कृताः सरःसरितः निश्चन्दनः कृतो मलयः मलयाचलः तुहिनवर्जितः कृतो हिमगिरिः तथा प्रयत्नं कृत्वा निष्पल्लवानि कृतानि कङ्केल्लिविटपिशतानि पत्ररहिताः कृताः बालकेल्यः अकुसुमाः कृतास्तरुलताः शिशिरोपचारकृते परिजनैर्निर्मुक्तानि कृतानि भुवनानि तथापि न तस्यास्तव विरहभरे स्रंसति दाहदारुणवेदना ॥ ९७ ॥ कुङ्कुमेन यथेत्यत्र । 'सोन्त्यलोनः कुङ्कुमः' (VII. 3) ॥ गयणुप्परि गगनोपरि किं न चटति किंनरि इति पादपूरणे ति(वि)किरसि दिक्षु वसून्(नि) भुवनत्रयसन्तापं हरसि किं न विकीर्य सुधारसं अन्धकारं किं न दलसि प्रकटीकृत्य उद्योतं ग्रहिलं भास्वरं (add किं) न देवेन हरेण शिरसा ध्रियसे स्वयं शोभावान्सन् । किं न तनयो भवसि रत्नाकरस्य भवसि किं न श्रीभ्राता एवंविधस्त्वं वर्तसे तथापि गौर्याः स्त्रिया मुखं दृष्ट्वा हे चन्द्र कोऽपि तवादरं न करोति ॥ ९८ ॥ परहुअपंचमेत्यत्र । तेन कारणेन कलहंसवद्गीर्येस्या एवंविधा सती किमपि न वक्ति मां वदन्ती अपर-(perhaps read अपरपर)भृतपञ्चमश्रवणात् सापि वदिष्यति तस्याश्चैवंभूतः स्वभाव इत्यर्थः ॥ तथा तेन

कुङ्कुमेन यथा—

जइ अ झलक्कहि[1] नयण दीहनयणिअहि खणु ।
केअइकुसुमदलम्मि[2] भसलु विलसइ त जणु ॥
[3]जइ तीए मुहि हावि[3] मंदु हासउ चडइ ।
ता जणु हीरयपउमरायसंचउ[4] झडइ ॥
जइ तीए[5] महुरमिउभासिणिहि वयणगुंफ[6] निसुणिज्जइ[7] ।
तावह[8] करेम्पि जणु[9] अमयरसु कण्णपण्ण[10]पुडि पिज्जइ ॥ १०० ॥

वस्तुवदनकरासावलयसंकीर्णस्य कर्पूरेण यथा—

अविहडअवरुप्परप्परूढगुणगंठिनिबद्धओ ।
एआरिण हलि गलइ पिम्मु सरलिमवसलद्धओ ॥
माणमडप्फरु तुह न जुत्तु उत्तिमरमणि ।
तिंभणि वारउं वारवार वारणगमणि[11] ॥
[12]अह करिहि[12] कलहु वल्लहिण सहुं इच्छि मयच्छिइ[13] पणयमुहु[14] ।
माणिक्किमणंसिणि करिव वलु हेल्लि खेल्लि ताज्जओ[15] तुहं ॥ १०१ ॥

कुङ्कुमेन यथा—

पंडिगंडयलपुलयपयरपयडणबद्धायरु ।
कंचिवाल[16]बालाविलासवहलिमगुणनायरु ॥
दविडि[17]दिव्वचंपयचयपरिमलल्हसडउ ।
कुंतलिकुंतलदप्पझडप्पण[18]लंपडउ ॥

---

[1] झलक्कदि SA. [2] दलग्गि KD. [3] जइ य तीइ मुहहावि KD. [4] संचओ Bom.
[5] ताए SA.; तीइ KD. [6] गुंफु SA. [7] निसुनिज्जइ Bom.; SA. [8] ता धुउ KD.
[9] जणि ? Com. [10] कन्नपन्न KD. [11] वारणगामणि SA. [12] अद करहि SA.
[13] मयच्छिए SA. [14] पणयसुहु KD. [15] ता जूउ ? see Com.
[16] कंचि वाल Bom.; KD. [17] द्रविडि KD. [18] कडप्पण KD.

कारणेन सा दर्पणे मुखं न प्रलोकयति यस्मात्सा शशिवदना ; दर्पणे हि चन्द्रवन्मुखं भाति यस्मात्सा साक्षी (read मृगाक्षी) चन्द्रं द्रष्टुं अशक्ता तथा सा मृगनयना मनसि वैरिणं कुसुमशरं मत्वा क्षणे क्षणे उत्त्रस्यति रूपनिधित्वात् कुसुमशरस्तस्य सम्बोधनं तव दर्शनं अभिलषते ॥ ९९ ॥ जइ अ झलक्कहिं इत्यत्र । यदि दीर्घनयनायाः स्त्रिया नयनं अभीक्ष्णं दीपते (read दीप्यते) तदा केतकीकुसुमदले भ्रमरो विलसतीति जणु उत्प्रेक्षते; यदि तस्या मुखे हावेन हास्यं चटति तदा हीरकपद्मरागसंचयः झटति पततीत्यर्थः जणु इवार्थे तथा यदि तस्या मृदुमधुरभाषिण्या वचनगुम्फो नितरां श्रूयते तदा मुकर्णपर्णपुटं कृत्वा जनैरमृतरसः पीयते ॥ १०० ॥ अविहडअवरुप्परेत्यादि । अविघटपरस्परप्ररूढगुणग्रन्थिनिबद्धः अतिचारेण प्रस्तावादहंकारेण सरलिमवशलब्धं प्रेम हे सखि गलति । तेन कारणेन मानप्राग्भारः तव न युक्तो हे उत्तमरमणि त्वां वारंवारं वारयामि अथवा करिष्यसि कलहं यदा तदा हे हस्तिगमने प्रणतमुखं भर्तृमुखं इच्छि दृष्ट्वा हे मानैकमनस्विनि हे सखि बलं अपि कृत्वा

मरहट्टिमाणनिद्धाहवयविह[1]वविहंसणसक्कउ ।
कसु करइ न मणि हल्लोहलउ[2] मलयानिलहु झुलक्कउ ॥ १०२ ॥

रासावलयवस्तुवदनसंकीर्णस्य कर्पूरेण यथा—

तरुणिहूणिगंडप्पह[3]पुंछिअतिमिरमसि ।
उक्कझलुक्का[4]वडणु दुसहु मा करउ ससि ॥
मलयानिलु मयनयणि घुणिअ[5]कप्पूरकयलिवणु ।
संधुक्किअमयणग्गि [6]सहि इ मा[6] तुज्झ तवउ तणु ॥
तणु अंगि म खडहडि पडहि तुह मयणबाणवेयण कलह ।
चय माणु माणि वल्लहिण सहुं चडि म जीवसंसयतुलह ॥ १०३ ॥

कुङ्कुमेन यथा—

सवणनिहिअहीरयहसंतकुंडलजुअल[7] ।
थूलामलमुत्तावलिमंडिअथणकमल ॥
सेअंसुअ[8]पंगुरण बहलसिरिहंडरसुज्जल ।
वहुपहुल्लवि‍अ[9]इल्लफुल्लफुल्लाविअकुंतल ॥
तो पयड धाइ[10] दंसणजणियखलयणडरभरभारिअ ।
अहिसरइ चंदसुंदरनिसिहिं पइं पिअयम[11] अहिसारिअ ॥ १०४ ॥

---

[1] विविह KD. [2] हलाहलउ Bom.; SA. [3] गंडप्पहु Bom.
[4] चुलुक्का KD. [5] घुणिअ Bom.; घुणिय KD.
[6] हु सहु मा दहउ तुज्झ तणु KD. [7] जुयल KD.
[8] सेअंसुय KD. [9] विअ dropped in NA. [10] त्थय KD.; पाइ SA.
[11] पिययम KD.

क्रीडितुं युक्तं तव ॥ १०१ ॥ पंडु(डि)गंडलये (read यले) त्यत्र । पाण्डुदेशोद्भवानां स्त्रीणां गण्डतले यत्पुलकप्रकरप्रकटनं तत्र बद्धादरः काञ्चीपालानां काञ्चीदेशस्वामिनां या बालास्तासां विलासवहलिमगुणे नागर इव नागरः नागरा हि विलासभाजो भवन्ति । दविडित्ति द्रविडीदिव्यचम्पकपरिमललुण्ठाकश्चौरः कुन्तलदेशोत्पन्नस्त्रीकेशदर्पदलने न भ्रंशने, लम्पटः महाराष्ट्रीमानप्रतिज्ञाव्रतविभवविध्वंसनशक्तः आशक्तः (drop this word) एवंविधो मलयानिलः कस्य मनसि करोति (add न) हल्लोहलं आनन्दं सप्रसर (read सर्वस्य) इति यावत् ॥ १०२ ॥ तरुणिहूणि इत्यत्र । तरुण्यो हूण्यो हूणदेशजा नार्यः तासां गण्डात्प्रमार्जिततिमिरमषीकः तासां मुखात् श्यामतापनीतेति भावः । उल्कावयवापतनं दुस्सहं मा करोतु भवत्याः शशी ; हे मृगनयने कम्पितकर्पूरोपलक्षितकदलीवनः कर्पूरं कदल्युद्भवमिति श्रुतिः संधुक्षितमदनाग्निः मलयानिलः ते तव तनुं तनु स्तोकमपि मा तापयतु । इः पादपूरणे हे सुभगे तव अङ्गे मा निषेधे खडहडेति अनुकरणे मदनवाणवेदना पततु अतएव मानं त्यज माने सति मा चट जीवसंशयतुलनां मरणावस्थामित्यर्थः ॥ १०३ ॥ सवणानिहिअहीरये-त्यत्र । श्रवणे निहितं हीरकैः शोभमानं कुण्डलयुगलं यया सा स्थूलामलमुक्ताफलावलीमण्डितं स्तनकमलं यया सा श्वेतांशुकमेव प्रावरणं यस्याः सा बहुलं श्रीखण्डेनोज्वला गौरेत्यर्थः । वहुप्रफुल्ला विचकिलपुष्पैः पुष्पिताः केशा यस्याः सा ततोऽनन्तरं प्रकटीभूय प्रियतमं पइंत्ति प्रति अभिसारिका अभिसरति दर्शनजनितं

वदनकस्य कर्पूरेण यथा—

किं न फुल्लइ पाडल परपरिमल। महमहेइ किं न माहवि अविरल ॥
नवमल्लिअ[1] किं न दलइ पहिल्लिय[2]। किं न उत्थरइ कुसुमभरि मल्लिय[3] ॥
दीहियतलायसरतल्लडिंहिं किं न पसाहि पउमिणि फुडइ।
तुवि जाइ जायगुणसंभरणु झाणु किं भसलहु[4] मणि खुडइ ॥ १०५ ॥

कुङ्कुमेन यथा—

जइ तुह महु[5] करयलु उम्मोडवि। चल्लिअ चीरंचलु अच्छोडवि ॥
माणिणि तुवि पसाउ[6] करि सुम्मउ। पइं पिइ उत्तावलिअ[7] म गम्मउ ॥
जइ किंवइ वि संचह[8] पयजुयलु इहु विहिवसिण विहट्टइ[9]।
ता तुज्झ मज्झु खीणउ[10] खरउ किं न खामोअरि तुट्टइ ॥ १०६ ॥

एताश्च वस्तुवदनककर्पूराद्याः द्विभङ्गिकाः षट्पदा इति, सार्धच्छन्दांसीति च, सामान्याभिधानेन मागधानां प्रसिद्धाः। यदाह—'जइ वत्थुआण हेट्ठे उल्लाला छंदयंमि किज्जंति। दिवढ[11]च्छंदयछप्पय-कव्वाइं ताइं वुच्चंति ॥' इत्यादि। एवं मात्राया अप्युपरि द्विपद्युल्लालका वस्तुकादीनामप्युपरि दोह-कादयो द्विभङ्ग्यामेव द्रष्टव्याः। वृद्धानुरोधात्तु रड्डा पृथगभिधास्यत इति सर्वमवदातम्।

द्विपद्यवलम्बकान्ते गीतिस्त्रिभङ्गिका ॥ ८० ॥ पूर्वं द्विपदी पश्चादवलम्बक-स्तदन्ते गीतिरिति त्रिभङ्गिका। यथा—

निब्भरदलिअसत्तदलपायवसंकडतडिणिपुलिणिया।
सेहालिअपसूणपरपरिमलपुण्णपहाय[12]पवणया ॥
कुवलयगंधलुद्धफुल्लंधुअपत्थुअगीतिभंगिआ।
पंकयवणकणंतकलहंसीकुलहुंकारसंगिआ ॥

---

[1] नवमालिय KD. [2] पहल्लिय Bom. [3] मल्लिअ Bom.; NA.; SA.
[4] भसलु हु Bom. [5] मुहु Bom. [6] पसाओ Bom.
[7] उत्तावलिय KD. [8] संवह Bom. [9] विट्टइ Bom.; SA.
[10] क्षीणतु Bom.; SA. [11] दिवड्ड Bom.; NA. [12] पदाय Bom.

खलजनानां डरो भयं तेन भारिता उत्कटा अत्युत्कटवेषे सति खलानां दुरासहेति चन्द्रेण सुन्दरायां निशा-याम् ॥ १०४ ॥ किल (read किं न) फुल्लइ पाडल इत्यत्र। परः परिमलो यस्य सः (read तत्) पाटलं किं (add न) पुष्पति अविरला माधवी किं न महमहेइत्ति गन्धं करोति प्रहृष्टा सती नवमालिका किं न विकसति कुसुमभरेण मल्लिका वृद्धिं न प्राप्नोति तदा च दीर्घिकातडाकसरःपल्वलेषु तटाकं खातं महत्सरः तदेव लघु सरः 'सरदहतलायसोसं' इत्यत्र विशेष०। तयोः तल्लडं पल्वलं अखातं सरः तेषु प्रशाखाभिः पद्मिनी स्फुटति परं तदपि जाते जातं गुणस्मरणं एवंविधं ध्यानं भ्रमरस्य खुडइ खाट् करोति ? अपि तु न। एतेषु पदार्थेषु सत्स्वपि जातावेव भ्रमरस्य ध्यानं नान्यत्रेति भावः ॥ १०५ ॥ जइ तुह मुहु करयलेत्यत्र। यदि त्वं मम करतलं उम्मोडवित्ति आमोटय चलिता चीराञ्चलं अपि अच्छोडियत्ति आकृष्य च तथापि हे मनस्विनि प्रसादं कृत्वा शृणु हे प्रिये पइं त्वया औत्सुक्येन मा गम्यतां यदि कथमपि संचयात्संचारात् वा इह पद(?) औत्सुक्यतः प्रयान्त्यास्तव यदि विसंस्थुलतया पादः पतिष्यति तदातीव क्षामोदरं मध्यं त्रुटिष्यतीति

ओहट्टिअचिक्खल्लया । निम्मलजलसोहिल्लया ॥
रायरणू[1]सवदूअया । कलमामोअपसूअया ॥
तिहुअणलच्छीभवणया जोण्हाजलभरिअनहयलाभोअया ।
कस्स न हरंति चित्तयं एए लोअंमि सारआ दिअहया ॥ १०७ ॥

त्रिभिरन्यैरपि ॥ ८१ ॥ अन्यैरपि त्रिभिश्छन्दोभिः श्रुतिसुखैस्त्रिभङ्गिका । तत्र मञ्जरीखण्डितान्ते भद्रिकागीतिर्यथा—

उच्छलंतछप्पयकलगीतिभंगिधरे । विप्फुरंतकलयंठिकंठपंचमसरे ॥
गिज्जमाण[2]हिंदोला[3]लवणपसाहिए । चच्चरिपडहोद्दाम[4]सद्दसंखाहिए[5] ॥
विअसिअरत्तासोयलए । केसरकुसुमामोअमए[6] ॥
पप्फुल्लियमायंदवणे । घणघोलिरदक्खिण[7]पवणे ॥
इअ एरिसंमि चेत्तए[8] जस्स न पासंमि अत्थि पिअमाणुसम् ।
सो कह जिअइ[9] वयंसिए विद्धो मयरद्धयस्स भल्लिआहिं[10] ॥ १०८ ॥

गाथस्याद्यार्द्धं समैश्चैर्गात् प्राग्वृद्धमन्त्यस्य ते पादः समशीर्षकम् ॥ ८२ ॥ गाथस्य प्रथमार्द्धमन्त्याद्गुरोरर्वाक् समैश्चगणैर्वृद्धमन्त्यस्य च गुरोः स्थाने ते त्रिमात्रे सति पादश्चेद्भवति तदा तादृशैश्चतुर्भिः पादैः समशीर्षकम् । यथा—

सरसयरसुरहि[11]सुस्सायतरुणमायंदमउलमंजरिदलोहकवलणकसायसंसुद्धकंठकलयंठिनिअरकंठोच्छलंतपंचमपलाववोल्लालयंमि, रुंदारविंदमयरंदबिंदुसंदोहपाणसाणंदभमरनिउरंब[12]-बहलझंकारमुहलिउज्जाणचारुलच्छीए ।

---

[1] गणू Com.	[2] सज्जमाण KD.	[3] हिंडोला KD.
[4] हुद्दाम KD.	[5] संखोहिए KD.	[6] मोयमए KD.
[7] दक्खण Bom.; NA.; SA.	[8] चित्तए KD.	[9] जियइ KD.
[10] भल्लियाहिं KD.	[11] सरसयसुरभि Bom.; NA.	[12] निउरुंब SA.

शनैर्गच्छेति भावः ॥ १०६ ॥ रड्डा पृथगभिधास्यत इत्यत्र । आसां तृतीयस्य पञ्चमेनानुप्रासेऽन्ते दोहकादि चेद्वस्तु रड्डा वेति (V. 23) । निब्भरदलिअ इत्यत्र । एते लोके वसन्तवासराः (?) कस्य चित्तं न हरन्ति अपि तु सर्वेषां हरन्तीत्यर्थः । कीदृशाः निर्भरं दलिता विकसिता येषु ते, तथा कुवलयगन्धेषु लुब्धा ये पुष्पंधया भृङ्गास्तैः प्रस्तुताः प्रारब्धाः गीतीनां भङ्ग्यो येषु ते, तथा कमलवनेषु क्वणन्त्यः शब्दं कुर्वन्त्यो याः कलहंस्यस्तासां ये हुंकाराः शब्दास्तेषां संगः सम्बन्धो येषु ते संगिवः (read संगिनः), तथा उहट्टिअत्ति निवृत्तः चिक्खिल्लः कर्दमो येषु ते स्वार्थे कः निर्मलजलशोभनशीलाः राजगणोत्सवदूतकाः कथयितारः कलमामोदान् प्रकर्षेण सूचयन्तीति कलमामोदप्रसूचकाः त्रिभुवनलक्ष्मीगृहाः ज्योत्स्नाजलभृतनभस्तलाभोगाः ॥ १०७ ॥ उच्छलंतछप्पयेत्यत्र । ईदृशे चैत्रमासे यस्य पार्श्वे प्रियमानुषो न भवति अर्थात् कामिनी स कथं जीवति कीदृशे चैत्रे उच्छलत्षट्पदकलगीतिभङ्गिधरे विस्फुरन्तः कलकण्ठीकण्ठात् पञ्चमस्वरा यस्मिन्सः तस्मिन् गीयमानान्दोला-

तिहुअणमणहरे[1] दक्खिण[2]समुद्दकल्लोलमालिआतरण[3]संगनिव्ववि अमलयमारुअझडप्पहल्लंत[4]-विविहबहुवेल्लिगहणघणकुसुमगोच्छउच्छलिअपउरपिंजरपरायपडिहत्थदहदिसाचक्क-दंसणुप्पण्ण[5]पिययमाभरणमिलिअमुच्छापहारनिवडंतपहिअसंघायरुद्धमग्गंतरदूसंचरधरे ॥

पप्फुल्लिअसघण[6]किंसुयसमूहकणिआरकुंजवरकंचणारकेसरलवंगचंपयपियंगुमल्लीमहल्लमाहवि-विआणकंकेल्लितिलयकुरुबयपियालपुन्नागनागकेसरसुवण्णकेअइकुडंगपाडलतमालनोमालि-उल्लपसरंतपरमपरिमलथवक्क[7]महमहिअसमत्तवणंतरे ।

मा वच्च कंत चत्तूण मं इमं मयणपीडिअं तरुणिसत्थचच्चरिविणोअसमसीसनट्टदंडाहिघाय-सद्दंतरालतालाणुलग्गघुम्मंत[8]मद्दलोद्दामपाड[9]पडिवन्नमंजुहिंदोलभंगिआलवणरेहसंबद्धवेणु-विवरोल्लसंतसरभेअसाहणट्ठाणसहंमि वसंतए ॥ १०९ ॥

अत्र समस्थाने जो लीर्वा तथान्त्याच्चगणात्प्रागेकश्चगणो जो लीश्च न कर्तव्यः इत्याम्नायः ।

मालागलितकपादान्ते विषमचावृद्धौ वेः ॥ ८३ ॥ मालागलितकपादस्यान्ते विषमसंख्यस्य चगणद्वयस्य वृद्धौ सत्यां वेः परं समशीर्षकम् । विषमशीर्षकमित्यर्थः । मालागलितकवच्चात्रापि समस्थाने जो लीर्वा विषमे तु जगणो न कर्तव्यः । यथा—

हयवरखुरखणिज्जमाणमहिरेणुपडलवहलिज्जमाणगयणंगणुत्थरिदअविरलंधारपुंजसंवलणरुद्ध-लोअणविलोअणपवंचमच्छरिअपरवसो अवयरइ समंतदो तुरिदममरनिअरो ।

[1] तिहुअणजणमणहरे Com. [2] दक्खिणक SA. [3] तरुण Com. [4] हल्लंत Bom.; SA.
[5] णुप्पण्णु Bom.; SA. [6] सप्पण SA.
[7] घचक्क Bom.; SA.; घवक्क NA.; (थवक्क=स्तबक Com.).
[8] घूमंत NA. [9] पाढ Com.

(हिन्दोला) रागालापनालंकृते चंचरी पटह उद्दामशब्दवान् शङ्खः एते त्रयोऽपि संख्याधिका यत्र स तस्मिन् विकसितरक्ताशोकलते केसरकुसुमामोदमये विकसितमाकन्दवने घनः घोलन् दक्षिणापवनो यत्र हे सखि हे वयस्ये स कथं जीवति कीदृशः विद्धो मकरध्वजभल्लिकाभिः ॥ १०८ ॥ गाथस्य प्रथमार्द्धमित्यत्र चयोर्गाथः । गाथैव पूर्वार्द्धेन्त्यगात्प्राक् चगणद्वयस्य वृद्धौ गाथः (IV. 11) । समैरष्टदशभिर्दि (read दशादिभि)र्न सप्त-नवादिभिः ॥ सरसयरसुरहीत्यत्र । एवंविधे वसन्ते मा वच्चेति मा याहीति क्रियासंबन्धः सरसतरा सुस्वादुः सा चासौ तरुणमाकन्दमुकुलितमञ्जरी तस्या दलौघः तस्य कवलनं तेन कषायितः संशुद्धः कण्ठो यासां कलकण्ठ्यस्तासां निकरः तस्य कण्ठात् उच्छलत्पञ्चमस्वराणां बोल्लालमित्ति बोल्लाः शब्दास्तद्वति, रुन्दानि विपुलानि यान्य-रविन्दानि तेषां मकरन्दास्तेषां बिन्दवस्तेषां संदोहस्तस्य पानेन सानन्दं यत् भ्रमरनिकुरम्बं तस्य वहला झंकारास्तै-र्मुखरिता उद्यानस्य चार्वी लक्ष्मीर्यत्र, त्रिभुवनजनमनोहरे दक्षिणसमुद्रकल्लोलमालिकया सह तरुणो नवो यः संगस्तेन निर्वापितः शीतीकृतः स चासौ मलयवायुः शीघ्रं हल्लन्तः कम्पायमानाः विविधा नानाप्रकारा बह्व्यो भूयस्यो या वल्ल्यस्तासां वनं गहनं तस्य घनकुसुमगुच्छात् उच्छलितप्रचुरपीत (add प) रागस्तेन व्याप्तं यद्दशदिक्चक्रं तद्दर्शनादुत्पन्नं प्रियतमाकान्तास्मरणं तेन मिलितः प्राप्तो यो मूर्च्छाप्रहारस्तेन निपतन्तो ये पथिकास्तेषां सार्थः तेन रुद्धमार्गान्तरेण दुःसंचरः संकीर्णभावः तस्य घरे धारके । प्रकर्षेण पुष्पिताः

निब्भरसंचरंतचउरंगसेन्नपब्भारचलिर[1]नीसेसभूवलयखडहडंतमंदरसुमेरुकइलासविंझ[2]गिरिनार-पभुदिगिरिसिहरनिवडणाइभरभंगुरिदकंधराइ तम्मइ वराहपवरो ॥

धाणुक्क[3]वमुक्कनाराय[4]विद्धकरडिघडकुंभतडनिवडिदा[5]विरलरंधनिब्भर[6]झरंतसोणिद-तरंगिणीरइअवहलपंकखुप्पंतचक्करहसंचराओ[7] एआओ भीसणाओ समरवसुहाओ ।

सुविसमसीसयाइं[8] निवडंति हुंकरंताइं पिच्छ निसिदकरवालधारा[9]हिघायघुम्मंतयाइं संपइ इमाओ नच्चंति बहुविहसुहडकबंधपंतीओ सुरवहूमुक्कपारिजायविडविकुसुमाओ ॥ ११०[10] ॥

(इति) शीर्षकप्रकरणम् । इत्याचार्यश्रीहेमचन्द्रविरचितायां स्वोपज्ञच्छन्दोनुशासनवृत्तौ आर्यागलितकखञ्जकशीर्षकव्यावर्णनो नाम चतुर्थोध्यायः ॥ ४ ॥

[1] वलिर Bom. [2] विंध्र Bom. [3] धणुक्क Bom.; SA.
[4] ताराय Bom. [5] निविडिदा NA. [6] निज्झर SA.; Com.
[7] संवराओ Bom. [8] विसमसयाइं NA.; विसमसिसयाइं Bom.
[9] धरा Bom. [10] Each line has 6+4(×10)+4(×14) Mātrās.

सघना निविडा ये किंशुकनवमालिकान्ता वृक्षास्तेषां उल्लाः आर्द्राः (read उल्लः आर्द्रः) प्रसरन् परिमलो येषु ते एवंविधाः स्तवका गुच्छकास्तैः महमहिअत्ति सुगन्धीभूतं समस्तवनान्तरं यत्र मा वच्च हे कान्त इमां मां त्यक्त्वा, मां कीदृशीं मदनपीडितां कीदृशे वसन्ते तरुणीसार्थे चर्चरीविनोदेन सह स्पर्धया नाट्यो यो दण्डाभिघातशब्दस्तदन्तराले तालानुलग्नघूर्णन्मृदङ्गोद्दामपाठेन प्रपन्ना या मञ्जुवसन्तरागभङ्गी आलपनरेखा तया संवद्धानि वेणुविवरोल्लसत्स्वरभेदसाधनस्थानानि तैस्सहे समर्थे ॥ १०९ ॥ मालागलितकवदित्यत्र । पाच्चूर्नौजे जः समे जो लीर्वा मालायाः (IV. 24)। हयवरखुरेत्यत्र । अत्र संग्रामभूमौ अमरनिकरो अवतरति कथं अच्छरियत्ति आश्चर्यपरवशः यथा भवति हयवराणां खुराः तैः खन्यमाना या महिस्तस्या (read मही तस्या) रेणुपटलेन व्याप्यमानं यद् गगनाङ्गणं तद्योगादुल्लसिताऽविरलान्धकारपुञ्जस्य प्रसरणं तेन रुद्धनयनविलोकनप्रपञ्चो यत्रेति क्रियाविशेषणं त्वरितं यथा स्यात्तथेति समंतदा(दो) सर्वत्र संग्रामे सति । वराहः प्रवरः तम्मइत्ति खेदं प्राप्नोति कथंभूतः निर्भरं संचरच्चतुरङ्गसैन्यप्राग्भारेण चलितं यन्निःशेषभूवलयं तेन खडहडन्तो ये मन्दरकैलासविन्ध्याचलगिरिनारप्रमुखगिरीणां शिखरास्तेषां निपतनादिभिर्भरेण भङ्गुराः कन्धरादयो यस्य स तथा कथंभूतायां धानुष्का धनुर्धरास्तैरवमुक्ता नाराचास्तैर्विद्धकरटिघटाकुम्भतटात् आपतदविरलरन्ध्रनिर्झराः तेभ्यो झरत् शोणितानि तान्येव नद्यः तासु रचितो यो बहुलः पङ्कः तत्र चक्रस्खलनात् स्थितरथेन दुःसंचरायां एतस्यां समरवसुधायां सुविषमशीर्षकानि हुंकारं कुर्वन्ति निपतन्ति इति त्वं पश्य निशितकरवालधारयाभिघातः तेन घूर्णयन्त्य इमाः बहुविधसुभटकबन्धपङ्क्तयो नृत्यन्ति कथंभूतायां सुरवधूभिर्निर्मुक्तानि पारिजातानि कुसुमानि यस्यां तस्याम् ॥ ११० ॥

इत्याचार्यहेमचन्द्रविरचितछन्दोऽनुशासने चतुर्थस्याध्यायस्य पर्यायाः ॥

अथ पञ्चमोऽध्यायः ।

प्रायोऽपभ्रंशे ॥ १ ॥ संस्कृतप्राकृतच्छन्दोऽनन्तरमपभ्रंशगतानि छन्दांस्यधिक्रियन्ते । प्रायोग्रहणाद्भाषान्तरेऽपि भवन्ति । **अजश्चूस्तृतीयपञ्चमौ जो लीर्वोत्साहः ॥ २ ॥** जगणरहिताः षट् चगणा उत्साहः । अत्रापवादः तृतीयः पञ्चमश्च जगणो लघुचतुष्टयं वा । यथा—

अवमन्निअ[1]दुट्ठचित्तसंगमयचक्कघाय । जे जे सोत्साह नाह झायंति तुज्झ पाय ॥
ते ते संसारि वीर कहवि न लहंति दुक्खु । जं किर वच्चंति झत्ति पहु निच्छएण भोक्खु ॥ १ ॥

इदानीं रासकानाह— **दामात्रा नो रासको ढैः ॥ ३ ॥** दा इत्यष्टादशमात्रा नगणश्च रासकः । ढैरिति चतुर्दशभिर्मात्राभिर्यतिः । यथा—

सुररमणीअणकयवहुविहरासयथुणिअ । जोइविंदविंदारयसयअमुणिअचरिअ ॥
सिरिसिद्धत्थनरेसरकुलचूलारयण[2] । जयहि जिणेसर वीर सयलभुवणाभरण ॥ २ ॥

सर्वा अपि जातयो रासका भवन्तीति केचित् । यदाह—
सयलाओ जाईओ पत्थारवसेण[3] एत्थ बज्झंति । रासावन्धो नूणं रसायणं वेड्डगोट्ठीसु[4] ।

चुल्गा वा ॥ ४ ॥ चतुर्मात्रपञ्चकं लघुगुरू च यदि वा रासकः । पृथग् योगात् ढैरिति न वर्तते । यथा—

गोवीअणदिज्जंतयरासय निसुणंतहं । वासारत्ति पहुच्चइ पहिअहं पवसंतहं ॥
निअवल्लह तिंव किंवइ हिअयंतरि निवडिअ । जिंव जनह[5] न वहंति चलण नावइ निअडिअ[6] ॥ ३ ॥

चपजाया अवतंसकः ॥ ५ ॥ चतुर्मात्रः पञ्चमात्रो जगणद्वयं यगणश्च अवतंसकः । यथा—

सायरु रयणायरु बोल्लहिं जं बुहसत्थ । तं सच्चु जि जाय निसायरकुच्छुह जत्थ ॥
जह एक्कु हुओ सिरिकंठसिरे अवयंसु । अवरु सिरिनाहउरि भूसणु उल्लसिअंसु ॥ ४ ॥

---

[1] अवमन्निय Com. [2] चूडारयण Bom. [3] पत्थावत्रसेण NA.
[4] वेदगोष्टीसु Bom. [5] जे तह NA. [6] निअहिअ Bom.; SA.

अवमन्निय इत्यत्र । अवगणितः दृष्टचित्त(दुष्टचित्त)सुराधमसंगमकस्य चक्राभिघातो येन तत् संबोधनम् । हे नाथ ये पुरुषास्तव पादं ध्यायन्ति सोत्साहाः सन्तः ते पुरुषा हे वीर ॥ १ ॥ हे सुररमणीकृतवहुविधरासकेन स्तुत । योगिवृन्दवृन्दारकाः प्रधानास्तेषां शतैरज्ञातचरित इत्यर्थघटना तस्य संबोधनं हे श्रीसिद्धार्थकुलचूलारत्न, हे जिनेश्वर हे सकलभुवनाभरण त्वं जयेति संटंकः (=संबन्धः) ॥ २ ॥ सर्वा अपि जातयो रासका इत्यत्र तावच्छन्दसां द्वौ भेदौ वृत्तानि जातयश्च । सयलाओ जाईओ इत्यत्र । पत्थारवसेणत्ति सम्पत्पा(सम्यक्पा)ठान्तरं गुरूपदिष्टम् ॥ गोवीअणेत्यत्र । गोपीजनदीयमानरासकं शृण्वतः वर्षारात्रिः पर्याप्यते । भुवः पर्याप्तौ हुच्चेत्यादेशः । पुंसः प्रवासं गच्छतः हृदयान्तरे तथा किमपि निष्पतति निजवल्लभा यथा निगडितमिव चलनं न वहति गन्तुमित्यर्थः । नावइत्ति इवार्थे ॥ ३ ॥ सायरु रयणायरु

चः पौ जो गौ कुन्दः ॥ ६ ॥ चतुर्मात्रः पञ्चमात्रद्वयं जगणो गुरुद्वयं च कुन्दः। यथा—

अहरुट्ठ दलइ जवापसूण ; दन्त कुंद। पाणिचरणनयणवयण विअसिआरविंद ॥
कुसुमपुरु पच्चक्खुवि सुंदरि तुब्भ[1] देहु। तुहु[2] वरु मज्झदेसु वहसि विवरीउ एहु ॥ ५ ॥

पाचाजगाः करभकः ॥ ७ ॥ पञ्चमात्रद्वयं चतुर्मात्रद्वयं जगणो गुरुश्च करभकः। *यथा*—

करहयथणहरगलिअलोलमणोहर[3]हारय। गंडत्थललुलिअमइलजडिलकुंतलभारय ॥
अणवरयबाहणिवडण[4]सूण[5]सोणविलोअण। तुह हुअ नरवइतिलय संपय वेरिवहूअण ॥ ६ ॥

चपाचागा इन्द्रगोपः ॥ ८ ॥ चतुर्मात्रः पञ्चमात्रद्वयं चतुर्मात्रद्वयं गुरुश्च इन्द्रगोपः। यथा—

रेहहिं अरुणकंति धरणीअलि इंदगोवया। पाउससिरिहि नाइ[6] पय जावयबिंदुलग्गया।
एहवि विज्जुलेह झलकंति अ वहलकंतिआ। लक्खिज्जइ जायरूवनिम्मविअव्व कंठिआ ॥ ७ ॥

चपाचाल्गा कोकिलः ॥ ९ ॥ चतुर्मात्रः पञ्चमात्रद्वयं चतुर्मात्रद्वयं लघुगुरू च कोकिलः। यथा—

हंसि तहारओ गइविलासु पडिहासइ रित्तओ। कोइलरमणिइ तुहवि कंठु कुंठत्तणु पत्तओ ॥
विरहय कंकेल्लिह दोहल संपइ पूरंति अ। जं किर कुवलयनयण एहु हिंडइ गायंति अ ॥ ८ ॥

---

[1] तुज्झ NA. [2] Should it be तहु ? See Com. (ततः). [3] मणोरह Com.
[4] णिवडय Bom. [5] सुत्त Com. [6] पाउससिरि नाइ Bom.; NA.

इत्यत्र। सागरो रत्नाकर इति यत् बुधसार्थः कथयति तत्सत्यमेव। तत्कथमिति। यत्र उभौ निशाकर-कौस्तुभौ जातौ यथा एकः श्रीकण्ठशिरसि अवतंसः समभूदपरः श्रीनाथोरसि भूषणं समभूदिति कीदृशः। उल्लसिता अंशवो यस्य ॥ ४ ॥ अहरुट्ठदल इत्ति। अधरोष्ठौ जपाप्रसूनं दन्ताः कुन्दाः कुन्दपुष्पानि, पाणिचरणनयनवदनानि विकसितानि(drop नि)रविन्दं विदलयन्ति। प्रत्येकं क्रिया एकत्वादिना योज्या। विदलयति तिरस्करोति। अतएव हे सुन्दरि तव वपुः प्रत्यक्षं कुसुमपुरं वर्तते कुसुमसमूहः पक्षे कुसुमपुरं पाटलिपुत्रं प्रत्यक्षं ततः कथं मध्यदेशोऽयोध्यादिस्तत्र संभवति। एतद्वैपरीत्यम्। पक्षे मध्यदेशः कटीप्रदेशः। पाटलिपुत्रनगरं गङ्गातट एवास्ति प्रयाग इति प्रसिद्धम् ॥ ५ ॥ करहयथणहरेत्यत्र। करहतस्तनभरात् हृदयात् गलिता मनोरथवद्धारा यस्य सः ; गण्डस्थले विलुलितो मलिनो जटिलो जटावान् कुन्तलानां भारो यस्य सः ; अनवरतं बाष्पपतनेन सुत्तं सशोफं तथा शोणं विलोचनं यस्य सः ; हे नरपते तव वैरिवधूजनः ईदृशः संप्रति समभूत् ॥ ६ ॥ रेहहिं अरुणेत्यत्र। इन्द्रगोपकाः कीटविशेषाः धरणीतले राजन्ते कीदृशाः अरुणा कान्तिर्येषां ते तथा इवोत्प्रेक्षते प्रावृट्श्रियः पादाः कीदृशाः अलक्तानां बिन्दवो लग्ना येषु ते तथा एता विद्युल्लेखा झलकंती शोभमानाः बहुलकान्तीः लक्ष्यते जरयते(?) केव जातरूपनिर्मिता कण्ठिकेव नाइ उत्प्रेक्षार्थः ॥ ७ ॥ हंसि तहार इत्यत्र। हे हंसिके त्वदीयगतिविलासं(सः) प्रतिभासते रिक्तः शून्य इति यावत्। हिण्डते

चपाचल्गा दर्दुरः ॥ १० ॥ चतुर्मात्रः पञ्चमात्रद्वयं चतुर्मात्रो लघुगुरू च दर्दुरः । यथा—

मत्तंबुवाह वरसंतिण पइं[1] समहिओ[2] । आयण्णसु मंपय महिअलि जं विरइओ ॥
हंसहं कलसद्दिण जं आसि मणोहरु । दद्दुर[3]रडिआउलु[4] निम्मिओ तं सरवरु ॥ ९ ॥

चरजमगा आमोदः ॥ ११ ॥ चतुर्मात्रो रगणजगणमगणा गुरुश्च आमोदः । यथा—

असोअमंजरीफुरंतआमोएसुं । कलरोलंब्रवंद[5]कायलीसद्देसुं ॥
अणवरयं वहंतसारणी[6]तोएसुं । धन्ना केवि जे रमंति उज्जाणेसुं ॥ १० ॥

म्रल्गापासा विद्रुमः ॥ १२ ॥ मगणरगणौ लघुगुरू पगणद्वयं मगणश्च विद्रुमः । यथा—

भ्रूवल्लिं[7] चावयं मणोहवस्स ससितुल्लं वयणं । अंगं चामीअरप्पहं अहिणवकमलदलं नयणं ॥
तीए हीरावलिं व दंतपंतिं विद्दुगं[8] अहरं । पेच्छंताणं पुणो पुणो काण न हवइ मणं विहुरं ॥ ११ ॥

रो मीर्मेघः ॥ १३ ॥ रगणो मगणचतुष्टयं च मेघः । यथा—

मेहयं मच्चंतं गज्जंतं मंनद्धं पेच्छंता । उब्भडेहिं विज्जुज्जोएहिं घोरेहिं मुच्छंता ॥
केअईगंधेणोद्दामेसु मग्गेसु गच्छंता । ते कहं जीअंते कंताणं दूरेणं अच्छंता ॥ १२ ॥

---

[1] पइ Bom.; NA. [2] समहिउ NA. [3] दद्दर Bom. [4] रडिआउल SA.
[5] चन्द्र Bom.; NA.; SA. The reading in the text is based on the Com.
[6] सारसी SA. [7] भ्रूवल्लि Bom. [8] विद्रुमं SA.

गच्छतीति हेतोः । हे कोकिलरमणि तवापि कण्ठः कुण्ठत्वं प्राप्त इति प्रतिभासते गायन्तीति हेतोः । विरहस्य गानेन अशोकस्य च पादघातेन दोहदं पूरयतीति । कोऽर्थः । यस्मात्कारणादिह वने गानं कुर्वती हिण्डते तस्माद्युवयोः (add न) कार्यमस्तीति भावः ॥ ८ ॥ मत्तंबुवाहेत्यत्र । मेघ त्वया वर्षता समकृतं कृतं तत्त्वं समाकर्णय शृणु । क्व । महीतले । तत्किं तदाह— हंसानां कलशब्देन यत्सरो मनोहरमासीत् तत् दर्दुररटिताकुलं निर्मितं एतदेव भवता कृतं नान्यदेवेति मेघस्य निन्दा ॥ ९ ॥ असो(सोअ)मंजरीत्यत्र । त एव केऽपि पुरुषा धन्या ये उद्यानेषु रमन्ते अशोकमञ्जरीणां स्फुरन्तः आमोदाः येषु ते(षु) पुनः कलरोलम्बवृन्दानां काकलीशब्दो येषु तेषु । अ(न)वरतं वहन्त्यः सारण्यस्तासां तोयं येषु तथा अथवा वहत्सारणीनां तोयं येषु तेषु ॥ १० ॥ भ्रूवल्लिं चावयमित्यत्र । भ्रूवल्लरिं चापमिव चापकं मनोभवस्य शशितुल्यं वदनं चामीकरप्रभं शरीरं अभिनवकमलदलमिव नयनं हीरावलिमिव दन्तपङ्क्तिं विद्रुममिवाधरं तस्याः प्रेक्षतां (add केषां) पुंसां पुनः पुनः न भवति मनः कीदृक् विधुरं विक्लवम् ॥ ११ ॥ मेहयं मच्चंतमित्यत्र । ते पुरुषाः दूरेण महत्कान्तारं (the com. seems to read कंतारं for कंताणं) गच्छन्तः सन्तः कथं जीवन्ति किं कुर्वन्तः पश्यन्तः कं मदोन्मत्तगजेन्द्रं तं (read मत्तं गर्जन्तं) सन्नद्धं मेघकं,

त्रयल्गा विभ्रमः ॥ १४ ॥ तगणरगणयगणा लघुगुरू च विभ्रमः । यथा—

लायण्णविब्भमं तरंगंतिहिं । निद्दड्ढवम्महं जिआवंतिहिं ॥
प्रेमिं प्रियाहिं जे पुलोइज्जइ । ता मत्तलोइ सग्गु पाविज्जइ ॥ १३ ॥

मेघविभ्रमौ वृद्धैरपभ्रंशे एव निबद्धाविति वर्णवृत्तेषु नोक्तौ । **चपजगगाः कुसुमः ॥ १५ ॥** चतुर्मात्रः पञ्चमात्रो जगणो गुरुद्वयं च कुसुमः । यथा—

निच्छिउ करिवि चंदु दोण्णि खंड । तहि निम्मिय मयनयणाइ गंड ॥
वरकुसुम घडेविणु गंधचंगु । कोमलु तह विरइओ[1] एहु अंगु ॥ १४ ॥

इहान्येऽपि चन्द्रकखञ्जकान्तचञ्चलचलतनुवीरप्रियकुपितरुष्टकृष्णसितधनदकुररशिवादयो रासकभेदा वृद्धैरुपनिबद्धास्ते तु क्वचित्केचिदन्तर्भवन्तीत्यस्माभिर्नोक्ताः । **ओजयुजोश्छडा रासः ॥ १६ ॥** विषमसमयोः पादयोः यथासंख्यं छा इति सप्त डा इति त्रयोदश मात्रा यत्र स रासः । यथा—

सुणिवि[2] वसंति । पुरपोढपुरंधिहं रासु ॥
सुमरिवि लडहं[3] । हूअ[4] तक्खणि पहिउ निरासु ॥ १५ ॥

पाचदाश्चिस्तृतीये पञ्चमे चो जो लीर्वा पञ्चाङ्घ्रिस्त्रिपात्पूर्वार्द्धा मात्रा ॥ १७ ॥ ओजे पादे प्रथमे तृतीये पञ्चमे च द्वौ पञ्चमात्रावेकश्चतुर्मात्रो द्विमात्रश्चैकः युजि पादे द्वितीये चतुर्थे च चिश्चगणत्रयं तथा तृतीये पञ्चमे च पादे चतुर्मात्रो जो लीर्वा । एवं पञ्चपदी पादत्रयेण कृतपूर्वार्द्धा मात्रा नाम च्छन्दः । यथा—

मत्तकोइलनायणंदीइ । सिंगाररसोग्गमिण[5] । नच्चमाणमायंदपत्तिहिं[6] ॥
अहिणिज्जइ मयणजय- । नाडउव्व संपइ वसंतिण ॥ १६ ॥

[1] विरईओ SA. [2] सुणेवि NA. [3] लहहु NA.
[4] हूओ Bom. It is dropped by NA. Perhaps read हुअ for metre.
[5] गंमिण Bom. [6] पत्तहि Bom.

मूर्च्छयन्तः कैः उद्भटैः घोरैः विद्युद्द्योतैः, केतकीगन्धेनोत्कटेषु मार्गेषु सत्सु ॥ १२ ॥ लायण्णविब्भमं इत्यत्र । लावण्यविभ्रमं तरङ्गन्तीभिः निर्दग्धकन्दर्पं जीवयन्तीभिः एवंविधाभिः प्रियाभिः प्रेम्णा विलोक्यते तथा मर्त्यलोके एव स्वर्गः प्राप्यते ॥ १३ ॥ वर्णवृत्तेषु नोक्तावित्यत्र । अन्यथा पञ्चदशाक्षराय(?)-मुक्तमभविष्यन् । निच्छिउ करिवीत्यत्र । अयं निश्चयः कः एतस्या मृगनयनायाः गण्डौ चन्द्रस्य खण्डद्वयं कृत्वा निर्मितौ तथा एतस्या गन्धचंगं कुसुमं घटित्वा एतत्कोमलमङ्गं घटितं अर्थाद्धात्रेति भावः । अत्यद्-भुतदर्शनात् ॥ १४ ॥ सुणिवि वसंति इत्यत्र । वसन्ते पौरप्रौढपुरन्ध्रीणां रासं (add श्रुत्वा) तथा लटभान् स्मृत्वा तत्क्षणं पथिको निराशो जातः ॥ १५ ॥ पूर्वार्द्धा मात्रेत्यत्र चतुष्पद्यर्थं तृतीयपादेऽर्द्धविधानम् ॥ मत्तकोइलेत्यत्र । वसन्तेन अभिनीयते मदनजयनाटकं मत्तकोकिलनाद एव द्वादशतूर्यनिर्घोषो नान्दी यत्र

प्रायोग्रहणात्संस्कृतेऽपि । यथा—

शुष्कशिखरिणि कल्पशाखीव । निधिरधनग्राम इव । कमलखण्ड इव मारवेऽध्वनि ॥
भवभीष्मारण्य इह । वीक्षितोऽसि मुनिनाथ कथमपि ॥ १७ ॥

द्वितीये तुर्ये तयोर्वाद्यस्य चः स्थाने पो मत्तबालिका ॥ १८ ॥ मात्रैव द्वितीये तुर्ये वा पादे क्रमेण युगपद्वा तयोराद्यस्य चगणस्य स्थाने पगणश्चेत्तदा मत्तबालिका । तत्र द्वितीये पादे प्रथमस्य चस्य स्थाने पो । यथा—

कुमुअकमलहं एक्क उप्पत्ति[१] । मउलेइ तुवि कमलवणु । कुमुअसंडु[२] निच्चुवि विआसइ ॥
सच्छंद[३]विआरिणिअ[४] । चंदजोण्ह किं मत्तबालिआ ॥ १८ ॥

चतुर्थे यथा—

गहिरु गज्जइ धरइ मयवारि । विहलंघुलु नहु कमइ । दुन्निवारु दिसिदिसि पलोट्टइ ॥
ओ मत्तबालियसरिसु । विसमचेट्ठु पाउसु पयट्टइ ॥ १९ ॥

द्वितीयचतुर्थयोर्यथा—

पेच्छ पाउसलच्छि उच्छलइ । मउलंति सव्वाओ दिस । घडहडंति घणमत्त वालिअ[५] ॥
फुट्टंति केअइकुसुम । पिइ पउत्थि कह जिअउ बालिआ ॥ २० ॥

तृतीयस्य तो मत्तमधुकरी ॥ १९ ॥ मात्रैव द्वितीयतुर्ययोः पादयोः क्रमेण युगपद्वा तृतीयस्य चगणस्य स्थाने तगणश्चेत्तदा मत्तमधुकरी । तत्र द्वितीयपादे तृतीयचगणस्य ते मत्तमधुकरी । तद्यथा—

मत्तमहुअरितारझंकार । कलयंठिकलयलिहिं । मयणधणुह टुंकारसरिसिहिं[६] ॥
कह जीवहुं विरहिणिउ[७] । दूरदेसपवसंतरमणिउ ॥ २१ ॥

---

[१] उप्पन्ति Bom. [२] कुमुणमंदु Bom. [३] सेच्छंद SA. [४] विआरणिअ NA.
[५] बालिअ Bom.; NA. [६] टंकारससिहिं Bom. [७] विरहिरिणिउ Bom.

शृङ्गाररसेन उग्गमिणं प्रधानम् ॥ १६ ॥ शुष्कशिखरिणीत्यत्र । तिलकमञ्जर्या अदृष्टपारसरस्तीरे वनषण्डे स्फाटिकचैत्ये श्रीयुगादिजिनं दृष्ट्वा कुमास(रा?)मरकेतुना नमस्कारोऽयमुक्तः । शुष्कशिखरीति शुष्कगिरौ कल्पशाखीव कल्पवृक्ष इव निर्धनग्रामे निधिरिव निधानमिव मारवे मरुमण्डलसंबन्धीयाध्वनि कमलखण्ड नि(इ)व हे भगवन् तथा भवभीष्मारण्ये नाथ त्वं दृष्टोऽसि हे मुनिनाथ इह संसारे कथमपि महता कष्टेनेत्यर्थः ॥ १७ ॥ कुमुअकमलहमित्यत्र । कुमुदकमलानामेकमेवोत्पत्तिस्थानं तथापि चन्द्रज्योत्स्ना निच्चुवि निशास्वपि कमलवनं मुकुलयति संकोचं प्रापयति कुमुदवनं विकाशयति तदा स्वच्छन्दं चरतीति स्वच्छन्दचारिणी मत्ता चासौ बालिका च पीतामद्य (read पीतमद्या)बालिकेव सापि ईदृशी भवति ॥ १८ ॥ गहिरु गज्जइ इत्यत्र । प्रावृट् प्रवर्तते कीदृशी उन्मत्तबालिकासदृशी । विषमा चेष्टा यस्याः सा गम्भीरं यथा भवति तथा गर्जति सापि पीतमद्या शब्दं करोति प्रावृट् अमृतवारि धरति प्रावृट् विह्वला सती नभ आक्रमति ॥ विह्वलेति प्रसरणशीला (अप्रसरणशीला ?) सापि विह्वला सती न क्रामति हु निश्चितं दुर्निवारं यथा स्यात्तथा प्रलुभ्य(ठ्य)ति क्षोभं प्राप्नोति क्व दिशि ॥ १९ ॥ पेच्छ पाउसलच्छीत्यत्र । प्रिये प्रोषिते सति बालिका कथं जीवति यतो सुभग पश्य किं प्रावृट्लक्ष्मीः उच्छलति विकाशं गच्छति मुकुलीभवति (read न्ति) सर्वा दिशो घनं बहु मत्ता बालिआ वारिदाः घडहडन्ति गर्जारवं कुर्वन्ति केतकीकुसुमानि विकचीभवन्ति ॥ २० ॥ मत्तमहुअरि इत्यत्र ।

तुर्ये पादे यथा—

फुडिअकेसरतिलयमायंदि । पप्फुल्लिअकमलवणि । सुरहिमासि संपइ पयट्टइ ॥
मत्तमहुअरि[१]रविण । मयणचरिउ वणलच्छि[२] गायइ ॥ २२ ॥

उभयोर्यथा—

गुणविवज्जिइ पुरिसि रच्चेइ । गुणवंति परंमुही । तह य पंकउप्पन्नि[३] निवसइ ॥
मत्तमहुअरि कमलि । अहह लच्छि अविआर[४] विलसइ ॥ २३ ॥

तृतीये पञ्चमे तयोर्वा पोश्चौ मत्तविलासिनी ॥ २० ॥ मात्रैव तृतीये पञ्चमे च पादे तयोर्वा युगपदाद्ययोः पगणयोः स्थाने चगणौ चेत्तदा मत्तविलासिनी । तत्र तृतीये पादे पोः स्थाने चौ । यथा—

समयमयगलगमणरमणिज्ज । मयभिंभलनयणजुओ । आरत्तकवोलसोहिरु ॥
मत्तविलासिणिनिअरु । हरइ चित्तु लल्लुर[५]पयंपिरु ॥ २४ ॥

पञ्चमे यथा—

मत्तजलहर गहिरु गज्जंति । केक्कारहिं[६] मत्तसिहिं । मत्तु मयणु पहरेइ दुज्जओ ॥
विणु मत्तविलासिणिहिं । भणि संपइ कांइं किज्जउ ॥ २५ ॥

उभयोर्यथा—

तेज्जि पंडिअ तेज्जि गुणवंत । ते तिहुअणसिर उवरि । ताहं चिअ जम्मु जाणहु ॥
जे मत्तविलासिणिहिं । नवि खोहिअ[७]सुद्धझाणओ[८] ॥ २६ ॥

---

[१] महूअरि SA. [२] वणच्छणच्छि SA. [३] उप्पन्निं NA.; उपन्ति Bom.
[४] अवियार SA. [५] ललुर SA.; लल्लर Com. [६] केक्कीरहिं SA.
[७] खोइअ Bom. [८] झाणहु SA.

मत्तमधुकरीतारझंकारकलकण्ठीकलकण्ठे(ण्ठैः) विरहिण्यः कथं जीवन्ति कीदृश्यो दूरं देशं प्रवसन्तो रमणा भर्तारो यासां ताः कीदृशैः मत्त० मदनधनुष्टंकारसदृशैः ॥ २१ ॥ फुडिअकेसरेत्यत्र । चैत्रमासे पयट्टइ प्रकटिते सति कीदृशे स्फुटितकेसरतिलकमाकन्दे विकसितकमलवने सति वनलक्ष्मीर्मदनचरितं गायति कनक (road केन) मधुकरीरवेण ॥ २२ ॥ गुणविवज्ज(ज्जि)इ इत्यत्र । गुणविवर्जिते पुरुषे रञ्जति रागभाग् भवति गुणवति पराङ्मुखी तथा कमले निवसति कीदृशे पङ्कोत्पन्ने पु०का (पुनः कीदृशे ?) मत्तमधुकरे अहह खेदे लक्ष्म्याः अविचारो विलसति ॥ २३ ॥ समयमयगलेत्यत्र । विलासिनीनिकरश्चित्तं हरति समदो यः मदकलो हस्ती तस्य यद्गमनं तद्दह (read तद्वद्ग)मनेन राजमानः मदेन भिंभलं मन्थरं नयनयुगलं यस्य सः आरक्तकपोलेन शोभनशीलः लल्लरं अव्यक्तं प्रजम्पतीति ॥ २४ ॥ मत्तजलहरेत्यत्र । मत्तजलधरे गभीरं गर्जन्ति (read गर्जति) तथा मत्तशिखिनि केकारवेण (युक्ते?) सति मत्तमदनः प्रहरति हे सुभग मत्तविलासिनीभिर्विना किं क्रियते सांप्रतम् ॥ २५ ॥ तेज्जिअ(drop अ) पंडिअ इत्यत्र । ये पुरुषा मत्तविलासिनीभिः नापि क्षुभित-शुद्धध्यानास्त एव पण्डितास्त एव गुणवन्तः त एव त्रिभुवनशिरसि उवरीति ऊर्ध्वस्थानीयाः शेखरायमाणा

चस्य पो मत्तकरिणी ॥ २१ ॥ मात्रैव तृतीये पञ्चमे च पादे उभयोर्वा पादयोश्चगणस्य स्थाने पगणश्चेत्तदा मत्तकरिणी। तत्र तृतीये पादे चस्य स्थाने पो। यथा—

जासु अंगहिं घणु नसाजालु। जसु पिंगल नयणजुओ। जासु दंत पविरलविअडुन्नय ॥
न धरिज्जइ दुहकरिणी[1]। मत्तकरिणि जिम्व घरणि दुन्नय ॥ २७ ॥

पञ्चमे यथा—

दिव्व कहिं[2] ते मत्तकरि णीअ। कहिं घल्लिअ भिच्चभडा। कहिं निहित्त हयवर वहिल्लय ॥
ढुंढोल्लिर गिरिगहणि। इअ तुज्झ रिउ रोअहिं गहिल्लय ॥ २८ ॥

उभयोर्यथा—

जेत्थु[3] गज्जहिं मत्तकरिणिवह। रंखोलहिं जत्थु हय। जेत्थु भिउडिभीसण भमंति भड ॥
तहिं तेहइ रणि वरइ। विजयलच्छि पइं पर समरोब्भड ॥ २९ ॥

आभिर्बहुरूपा ॥ २२ ॥ आभिर्मात्रादिभिः संकीर्णा बहुरूपा। यथा—

गाम्वि पट्टणि हट्टि चउहट्टि। राउलि देउलि पुरि। जं दीसइ लडहअंगिअ ॥
विरहिंदजालिएण[4] तं[5]। सा एक्कवि कय बहुरूवकलिआ ॥ ३० ॥

अत्र प्रथमः पादो मात्राया द्वितीयो मत्तमधुकर्यास्तृतीयो मत्तविलासिन्याश्चतुर्थो मात्रायाः पञ्चमो मत्तकरिण्याः। **आसां तृतीयस्य पञ्चमेनानुप्रासेऽन्ते दोहकादि चेद्रड्डा वस्तु वा ॥ २३ ॥** आसां मात्रादीनां तृतीयपादस्य पञ्चमेन पादेनाऽन्तेऽनुप्रासेऽन्ते दोहकापदोहकाव-दोहकाश्चेत्तदा रड्डा वस्तु वा। यथा—

[1] दुहकरणी SA.
[2] Bom. wrongly puts one कहिं before दिव्व and drops it before निहित्त in l. 3.
[3] जत्थु SA. [4] जालएण Bom.; NA.
[5] तं is probably metrically superfluous or ए in एण is short.

इत्यर्थः। तेषामेव जन्म निश्चयेन नान्येषामित्यर्थः। क्लीबप्रायास्ते हि ज्ञेयाः ॥ २६ ॥ जासु अंगहि-मित्यत्र। यस्या अङ्गे घनं नसाजालं भवति यस्या नयनयुगलं पिङ्गलं भवति यस्याश्च दन्ताः प्रविरलाः पुनः कीदृशा विकटोन्नता वक्रा इति यावत् एवंविधा दुर्नया गृहिणी गृहे न ध्रियते दुःखकारिणी केव मत्त-करिणीव हस्तिनीव ॥ एवंविधं(धा) कुलक्षणा स्त्री न पाणौ क्रियते इति भावः ॥ २७ ॥ दिव्वकहिं ते मत्तेत्यत्र। हे दे(दै)व ते मत्तकरिणः कहिं क्व नीताः तथा ते भृत्यभटाः क्व क्षिप्ताः तथा हयवररथाः क्व निहिताः वहिल्लयेति वहिलीति प्रसिद्धिः एष ढुण्ढोल्लिरः भ्रमणशीलः सन् क्व गिरिगहने ग्रथि(हि)लः सन् तव रिपुः रोदिति ॥ २८ ॥ जेत्थु गज्जहिं इत्यत्र। यत्र संग्रामे मत्तकरिनिवहा गर्जन्ति यत्र हयाः रे(रं)खोल-हित्ति पतन्ति यत्र भृकुटीभीषणा भ्रमन्ति भेदाः(भटाः) तस्मिंस्तादृशे रणे परं केवलं समरोद्भटं त्वामेव विजयलक्ष्मीः वृणुते नान्यमिति रणोद्भटता ॥ २९ ॥ गाम्वि पट्टणि इत्यत्र। ग्रामे पत्तने

लुंठिदु[1] चंदणवल्लिपल्लंकि । संमिलिदु लवंगवणि । खलिदु वत्थुरमणीयकयलिहिं ॥
उच्छलिदु फणिलयहिं । घुलिदु सरलकक्कोललवलिहिं ॥
चुंबिदु माहविवल्लरिहिं । पुलइद[2]कामिसरीरु[3] ॥
भमरसरिच्छउ संचरइ । रड्डउ[4] मलयसमीरु ॥ ३१ ॥

चौ लान्ततौ चौ तो वस्तुकम् ॥ २४ ॥ चगणद्वयं द्वौ च लघ्वन्तौ तगणौ चगणद्वयं तगणश्च पादे चेत्तदा वस्तुकं चतुर्भिः पादैः । यथा—

सुरवहुमहुअरिपंतिपीअगुणपरिमलजालहं ।
नहमणिकिरणकलावचारुकेसरनिअरालहं ॥
पत्थुअवत्थुअ[5]गीतिचारुमुणिनिवहमरालहं ।
तिहुअणसिरिकुलहरहं नमहु जिणपहु[6]पयकमलहं ॥ ३२ ॥

षचिषा युज्यजच ओजे जो लीर्वा वस्तुवदनकम् ॥ २५ ॥ एकः षण्मात्रश्चगणत्रयं षण्मात्रश्च वस्तुवदनकम् । अत्रापवादः समे जगणरहितश्चगण ओजे जो लीर्वा । यथा—

मायाविअहं विरुद्धवायवसवंचिअलोअहं ।
परतित्थिअहं असारसत्थसंपाइअमोहहं ॥
को पत्तिज्जइ [7]सम्मदिट्ठि जहवत्थुअवयणहं[7] ।
जिणहं मग्गि निच्चल[8]निहित्तमणु करुणाभवणहं ॥ ३३ ॥

वस्तुकमित्यन्ये । अत्र केचित्षोडशभ्यो लघुभ्य आरभ्य लघुद्वयवृद्ध्या वंशादीन् वस्तुकविशेषानाहुः । यथा—

वंसो वित्तो बालो वाहो वामो बलाहओ विंदो ।
विद्धो विसो विसालो विसारओ[9] वासरो वेसो ॥ १ ॥

---

[1] लुट्ठिदु NA.; लुट्टिदुं Bom. [2] पुल्लइद SA. [3] सरीरुह SA.
[4] रहुउ Bom. [5] वत्थय SA. [6] जिणपह Bom.; NA.
[7] समदिट्ठिनहवत्थुअवयणीहं SA. [8] निश्चल Bom. [9] विस्सारओ SA.

हट्टश्रेण्यां देवकुले पुरे लडहअंगी विविलासांगी यद्दृश्यते सा एकापि विरहेन्द्रजालिकेन कृतबहुलरूपा दृश्यते कोऽर्थः विरहवशात्सैव सर्वत्र दृश्यते इत्यर्थः ॥ ३० ॥ लुंठिदु चंदणवल्लि इत्यत्र । मलयसमीरः चन्दनवल्लिपल्यङ्के लुलितः लवङ्गवने संमिलितः परमार्थरमणीयकदलीभिः स्खलितः नागवल्लीषु उत्सलितः सरलकक्कोललवलीभिः घूर्णितः चुम्बितो माधवीवल्लरीभिः पुलकितं कामिनां शरीरं यस्मात् स पुनः कीदृक् रड्डो पुष्टः कीदृशः भ्रमरसदृशः भ्रमरस्यापि यथायोगं विशेषणानि वाच्यानि एवंविधः संचरति प्रसर्पतीत्यर्थः ॥ ३१ ॥

सुरवहु महुयरीत्यत्र । मुरवधूमधुकरीपङ्क्तिपीतगुणपरिमलजालं समोहं(?) नभोमणिः सूर्यः(?) तस्य किरणास्तद्वत् केसरनिकरसंयुक्तं प्रस्तुतवस्तुकगीतिषु चारवो ये मुनयस्त एव मराला यत्र त्रिभुवनश्रीकुलगृहं एवंविधं जिनप्रभुपदकमलं नमत ॥ ३२ ॥ मायाविअहं इत्यत्र । कः सम्यग्दृष्टिः परतीर्थिकं प्रत्येति प्रत्ययविषयं

तुंगो रंगो भिंगो भिंगारो भीसणो भवो भालो ।
भद्दो भग्गो भट्टो भीरू तत्तो भडो भसलो ॥ २ ॥
अलओ वलओ मलओ मंजीरो मयमओ मओ माणी ।
महणो मसिणो मउलो महो मुहो मइहरो[1] मुहलो ॥ ३ ॥
एए नामनिबद्धा चउवीसकला हवंति वत्थुवया ।
सोलहलहुआउ लहूहिं[2] वड्ढमाणेहिं दोदोहिं ॥ ४ ॥

एते च वस्तुवदनकप्रस्तारान्तर्भूतत्वात् पृथङ्‌ न लक्षिताः । तत्प्रस्तारे हि अष्टौ कोटीकोट्यः समधिकास्ततः कियन्तो भेदाः परिगणयिष्यन्ते इत्यास्तां तावत् ।

षोऽजचः षपौ रासावलयम् ॥ २६ ॥ आदौ षण्मात्रस्ततः जगणरहितः चतुर्मात्रस्ततः षण्मात्रपञ्चमात्रौ यत्र तद्रासावलयम् । यथा—

माणु म मेल्हि[3] गहिल्लिए निहुईहोहि खणु ।
उअयओ चंदु पयट्टओ रासावलयखणु ॥
दिक्खिसु एहिवि नयणिहिं पइ हलि[4] मयणहय ।
वल्लह पयह पडंति भणंति अ वयणसय ॥ ३४ ॥

इदं चतुष्पदी वस्तुकं चेत्येके ।

द्वयोरर्द्धसङ्करे सङ्कीर्णम् ॥ २७ ॥ द्वयोर्वस्तुवदनकरासावलययोरर्द्धयोः सङ्करे यदि वस्तुवदनकस्य पूर्वार्द्धं रासावलयस्योत्तरार्द्धं, रासावलयस्य वा पूर्वार्द्धं वस्तुवदनकस्योत्तरार्द्धं तदा सङ्कीर्णम् । क्रमेण यथा—

[5]अविहडअवरुप्परप्परूढु गुण[6]गंठिनिबद्धओ ।
अइआरिण हलि गलइ पेम्मु सरलिमसय[7]लद्धओ ॥
माणमडप्फरु तुह न जुत्तु उत्तिमरमणि ।
तिंभणि[8] वारउं वारवार वारणगमणि ॥ ३५ ॥

---

[1] मइहवो Bom. and KD. [2] लहुहिं Bom.; SA. [3] मेहि SA. [4] हलिय NA.
[5] Repeated from ch. IV., ex. 101. [6] गण Bom.; NA.
[7] सरलिसय SA.; सरलिमवस at IV. ex. 101. [8] भिंभणि Bom.

करोति अपि तु न कोऽपि कथंभूतं मायया वितथं अलीकवादिनं पुनः विरुद्धवादवञ्चितलोकं असारशास्त्रसंपादितमोहं कः कीदृक् निश्चलं यथा स्यात्तथा भवति निहितं स्थापितं मनो जे(ये)न क्व जिनानां मार्गे कीदृशे करुणाभवने ॥ ३३ ॥ अत्र केचित् षोडशभ्यो लघुभ्य इत्यत्र । ९६ मात्रात्मके वस्तुवदनके वस्तुकापरनाम्नि षोडश लघवो यत्र स वंशाह्वः । अष्टादशभिर्वित्त इत्यादि यथाक्रमं ज्ञेयम् । तत्तोत्ति तत्त्वः । मयमउत्ति मृगमदः । मउत्ति मृगः । (add मउलत्ति) मुकुलः । मुहोत्ति मुखः । चउवीसकलेत्यत्र चतुर्विंशतिकलात्मकपदम् । माणु म मेल्हि इत्यत्र । मानं मा मुञ्च हे ग्रहिले निभृतीभव क्षणं उदयतु चन्द्रः प्रवर्ततां रासावलयोत्सवः द्रक्ष्यामि आभ्यामेव नयनाभ्यां सखि मदनहतवल्लभस्य पदयोः पततः(?) सतः सन्मुखं भणन्ती वचनशतानि मा त्वमुत्सुका भवेति भावः ॥ ३४ ॥ अज्जवि नयणेत्यत्र ।

[1]सवणनिहिअ[2]हीरयहसंतकुंडलजुअल[3] । थूलामलमुत्तावलिमंडिअथणकमल ॥
सेअंसुअ[4]पंगुरणबहलसिरिहंडरसुज्जल । बहुपहुल्लविअइल्लफुल्लफुल्लाविअकुंतल ॥ ३६ ॥

षचचाद्दो वदनकम् ॥ २८ ॥ षचचेभ्यः परो द्विमात्रश्चेत्तदा वदनकम् । यथा—

अज्जवि नयण न गेण्हइ तरलिम । अज्जवि वयणु न मेल्लइ भोलिम ॥
अज्जवि थणहरु भरु न पडिच्छइ । तुवि मुद्धहिं[5] दंसणि जगु मुज्झइ ॥ ३७ ॥

केचित्समचतुष्पदीषु षचचदाः संकुलकमिति पठन्ति, तदत्रैवान्तर्भूतम् ।

त उपवदनकम् ॥ २९ ॥ षचचेभ्यः परस्त्रिमात्रश्चेत्तदोपवदनकम् ॥ यथा—

आमूलुवि[6] बहुपंकिण संवलिअ । सव्ववारपडिबोहसोहरहिय ॥
कंटयसयसंसेविअ जलसयण । जिणउववयणु न सोहहिं कमलवण ॥ ३८ ॥

ते यमितेऽन्तेऽडिला ॥ ३० ॥ ते वदनकोपवदनके चतुर्णां पादानां द्वयोर्द्वयोर्वान्ते यमकिते सत्यडिला । तत्र चतुर्णां यथा—

नवघणभमभमंतसारंगहं । कुंजकुसुमगुंजिरसारंगहं ॥
सुह[7]विलसंतअडिलसारंगहं । लीलावणहं तरुणि सारं गहं ॥ ३९ ॥

द्वयोर्द्वयोर्यथा—

जहिं छिज्जहिं नरसीस भुअग्गल । तेहु नरयहु जा दारभुअग्गल ॥
सा मइं सुअणहं कह पारद्धिअ । जं निसुणंत[8] बुद्ध पारद्धिअ ॥ ४० ॥

---

[1] Repeated from ch. IV., ex. 104.
[2] निहिय KD.
[3] जुयलु Bom.; SA.; जुयल KD.
[4] सेअंसुय KD.
[5] मुद्धाहं Bom.; NA.
[6] आमुलुवि Bom.
[7] मुह Bom.; NA.; SA.
[8] निसुणंतं Bom.; SA.

अद्यापि नयनं चञ्चलत्वं न गृह्णाति अद्यापि वदनं मुञ्चति न मुग्धत्वं स्तनभरो भारं न प्रतीक्षते नाङ्गीकरोति स्तनभर इत्यत्र भरशब्दः शोभार्थोऽन्यथा पौनरुक्त्यं स्यात्. पीनौ न भवत इति भावः । तथापि मुग्धाया दर्शनेन जगन्मुह्यति ॥ ३७ ॥ आमूलुवि इत्यत्र । आमूलादपि बहुपङ्केन संवलितं सर्ववारं प्रतिबोधो विकासस्तच्छोभारहितं कण्टकशतेन सेवितं जलशयनं जिनस्य उपवदनं मुखसमीपे कमलवनं न शोभते तद्धि निष्पङ्कं लोकानां सर्वदा प्रतिबोधकं निःकण्टकं अजडशयनं च ॥ ३८ ॥ नवघणभमभमंतेत्यत्र । नवघनस्य नवीनमेघस्य भ्रमेण भ्रमन्तः सारंगा यत्र सारंगशब्देन मयूराश्चातका वा कविसमये । श्यामनीलयोरैक्यं कुञ्जेषु वृक्षावृतस्थानेषु यानि कुसुमानि तेषु शब्दायमानाः सारंगा भ्रमरा यत्र तेषां सुखेन विलसन्तो अटिलांवीत्यटिला भ्रमणशीलास्सारंगा हस्तिनो यत्र मृगा वा येषु तेषां लीलावनानां हे तरुणि सारं गृहाणेति भावः ॥ ३९ ॥ जहिं छिज्जहिं नरसीसेत्यत्र । यत्र छिद्यन्ते नराणां शीर्षाणि भुजार्गला तस्य नरकस्य या द्वारभुअग्गला भोगल इति प्रसिद्धा सा मया सुजनानां अग्रे प्रारब्धा कथा यां शृण्वन्तः पापर्द्धिका

चतुर्णां यमके मडिलेत्यन्ये । **पिदावुत्थक्कः ॥ ३१ ॥** पगणत्रयं द्विमात्रश्चान्ते यमिते उत्थक्कः । अवस्थितक इत्यन्ये । यथा—

निद्दद्ध दड्ढविरहानलेण । संतावतुलिअवडवाणलेण ॥
मुच्छाविअ[1] नवघणमंडलेण । उअ थक्क पहिअ कयघंघलेण ॥ ४१ ॥

धवलमष्टपात्षट्पाच्चतुष्पात् ॥ ३२ ॥ अष्टपात्षट्पाच्चतुष्पाच्च धवलं नाम छन्दः । यदाह—

धवलनिहेण सुपुरिसो वण्णिज्जइ जेण तेण सो धवलो ।
धवलोवि होइ तिविहो अट्ठपओ छप्पओ चउप्पाओ ॥ १ ॥

धवलानि च सातवाहनोक्तिषु द्रष्टव्यानि । दिग्मात्रं तूदाहरिष्यते । तत्र—

अष्टांह्रावोजे चिदौ समे चौ श्रीधवलम् ॥ ३३ ॥ तत्र धवलेषु मध्येऽष्टांह्रौ धवले विषमेषु पादेषु चत्रयं द्विमात्रश्चैकः, समेषु पादेषु चद्वयं यत्र तच्छ्रीधवलम् । वसन्तलेखेत्यन्ये । यथा—

खीरसमुद्दिण लवणजलहि । कुवलय कुमुयहिं ।
कालिंदी सुरसिंधुजलिण । महुमहणु[2] हरिण ॥
कइलासिण सरिसउ हू किरि । सो अंजणगिरि ।
इह तुह जससिरिधवलिओ पहु । किं पंडुरु नहु ॥ ४२ ॥

आद्ये तृतीये चिदौ द्वितीये तुर्ये चिः शेषे त्वोजे चातौ समे चादौ चिर्वा यशोधवलम् ॥ ३४ ॥ अष्टांह्रौ धवले आद्यतृतीययोः पादयोश्चगणत्रयं द्विमात्रश्च । द्वितीयचतुर्थयोश्चगणत्रयम् । शेषेषु चतुर्षु पादेष्वोजयोः पञ्चमसप्तमयोर्द्वौ चगणौ त्रिमात्रश्चैकः समयोः षष्ठाष्टमयोः चगणद्वयं द्विमात्रश्चैकः । मतान्तरे चगणत्रयं वा यत्र तद्यशोधवलम् । यथा—

जे तुह पिच्छहिं[3] वयणकमलु । ससहरमंडलनिम्मलु ।
जेविहु पालहिं भिच्चकम्मु । थुणहिं जि निरुवमु विक्कमु ॥
जेविहु सासणु धरहिं । पायकमलुं जे पणमहिं ।
ताहं न लच्छी[4] विमुह । पहु जसधवलियदिसिमुह ॥ ४३ ॥

---

[1] मुत्थाविअ Bom. [2] महुमहण NA. [3] पिच्छहि Bom.; SA. [4] ता हंत लच्छी Bom.

अपि बुद्धाः यत्र परमाधार्मिकैर्मस्तकादीनि विद्यन्ते (?) तन्नरककथा प्रारब्धेति भावः ॥ ४० ॥ निद्दद्धडड्ढेत्यत्र । निर्दग्धा ज्वलिताः दग्धः पापीयान् विरहानलस्तेन संतापि(प)तुलितवडवानलेन मूर्छा ग्राहिता नवघनमण्डलेन कर्तृभूतेन उत्प्राबल्येन स्थिताः (the com. evidently reads उत्थक्क) पथिकाः कृतदुःखेन ॥ ४१ ॥ खीरसमुद्दिणेत्यत्र । हे प्रभो तव यशःश्रिया धवलिते सति के के पाण्डुरत्वं न प्रापुः क्षीरसमुद्रस्य सदृशो लवणजलनिधिः हू इति जातः । कुवलयानि श्यामकमलानि कुमुदसदृशानि जातानि । कालिन्दी यमुना सुरसिन्धुजलसदृशा जाता । मधुमथनो हरिः रुद्रस्य सदृशो जातः । किरि इति किलार्थम् । सोऽञ्जनगिरिः कैलाससदृशो जातः ॥ ४२ ॥ जे तुह पिच्छहिं इत्यत्र । ये पुरुषाः तव पश्यन्ति वदनकमलं कीदृक्

षडंह्रावाद्ये तुर्ये षादौ द्वितीये पञ्चमे चौ शेषे षाभ्यां चः पो वा कीर्तिधवलम् ॥ ३५ ॥ तत्र षडंह्रौ धवले प्रथमे चतुर्थे च पादे द्वौ षण्मात्रावेको द्विमात्रो, द्वितीये पञ्चमे च पादे द्वौ चतुर्मात्रौ, शेषे तृतीये षष्ठे च षगणद्वयात्परश्चतुर्मात्रः पञ्चमात्रो वा चेत्तदा कीर्तिधवलम् । यथा—

उक्करडा खवलउ[1] गज्जउ । चिरु जुज्झुमणु । उन्नामउ सिरु कसरु ; म लज्जओ ॥
थक्क महब्भर तुहु कड्ढहिं[2] । अन्नु न[3] तिहुअणि । कित्ति धवल विसाओ[4] तुह वट्टइ ॥ ४४ ॥

चतुरंह्रावोजे षश्चौ समे षचचाद्स्तो वा गुणधवलम् ॥ ३६ ॥ तत्र चतुरंह्रौ धवले विषमपादयोरेकः षण्मात्रो द्वौ चतुर्मात्रौ, समयोः षचचेभ्यः परो द्विमात्रस्त्रिमात्रो वा चेत्तदा गुणधवलम् । यथा—

कद्दमभग्गा मग्गुलया । वहु पिहुला दुत्तरजलुल्लया ॥
तिम्व भरु वहसु गुणधवलया । जिम्व केम्वइ न हसंति पिसुणया ॥ ४५ ॥

षचताः षचौ भ्रमरः ॥ ३७ ॥ ओजपादयोः षण्मात्रचतुर्मात्रत्रिमात्राः समयोः षण्मात्र-चतुर्मात्रौ चेत्तदा भ्रमरो धवलम् । यथा—

कित्ति तहारी वण्णविणु[5] । कइ अन्नु न[6] वण्णहिं[7] ॥
मालइ माणिवि किं भमर । धत्तूरइ[8] लग्गहिं ॥ ४६ ॥

षचताः षचचा अमरम् ॥ ३८ ॥ ओजे षण्मात्रचतुर्मात्रत्रिमात्राः समे षण्मात्र एकश्चतुर्मात्रौ द्वौ चेत्तदाऽमरं धवलम् । यथा—

इंदहु तुहुं गुणि अहियउ । सग्गुवि[9] पहु मइं वाहिअउ ॥
अमरविलासिणिगीअए । तुह पर कित्ति निसामिअए ॥ ४७ ॥

---

[1] खलचउ Bom.; खचलउ SA. [2] कट्टहिं Bom. [3] अन्नुन्न Bom.
[4] विसाउ NA. [5] विण्णविणु NA. [6] अन्नुन्न Bom.
[7] वणहिं Bom. [8] धत्तुरइ Bom.; NA.: SA. [9] सग्गुहि ? Com.

शशधरमण्डलवन्निर्मलं ये पुरुषास्ते तव भृत्यकर्म पालयन्ति ये नरा निरुपमविक्रमाः स्तुवन्ति ये पुरुषाः शासनमाज्ञां धरन्ति ये पादकमलं प्रणमन्ति तेषां विमुही पराङ्मुखी लक्ष्मीर्न भवति ॥ हे यशोधवलित-दिङ्मुख ॥ ४३ ॥ उक्करडा खवलउ इत्यत्र । मयि धुरंधरे भारं समुद्वहति सति साहंकृतित्वं सूचयत्येष मदग्रे वत्स इत्युत्पन्नखेदं वृषभं प्रति कश्चिदाह । हे (ध)वल त्वत्सदृशस्त्रिभुवने कोऽपि नास्ति । यस्मान्मार्गस्थितभारं त्वमेव कृष्यसि नान्य इत्यतस्तव विषादः किं वर्तते । स च वत्सोऽवकरं उत्खलतु गर्जारवं करोतु चिरं योद्धुमनाः स च शिर उन्नामयतु मा लज्जतां व्रीडां मा करोत्विति शब्दार्थः ॥ ४४ ॥ कर्दमभग्गा मग्ग(ग्गु)लयेत्यत्र । हे सुराणां हे वृषभ धवलशब्देन वृषभः । कर्दमैर्भग्ना मार्गा दुस्तरजलवन्तः पृथुला वहा नद्यः सन्ति तेन तथा भारं वह यथा तेन ते पिशुना न हसन्ति हास्यं न कुर्वन्ति कथमपि अन्यथा करिष्यन्ति ॥ ४५ ॥ कित्ति तहारी इत्यत्र । त्वदीयां कीर्तिं वर्णयित्वा कविः किं वर्णयति अपि तु न ; कथं यथा मालतीं माणवि अङ्गीकृत्य भ्रमरः कनकद्रुमे किं लगति अपि तु न तथायम् ॥ ४६ ॥ इंदहु तुहुं इत्यत्र । इन्द्रात्त्वं गुणैरधिकः स्वर्गस्यापि प्रभुस्त्वं मया दृष्टः यस्मादमरविलासिनीगीतके तव

आद्ययोः षची अन्त्ययोश्चुः सर्वत्रान्ते तो दो वा मङ्गलम् ॥ ३९ ॥
आद्ययोः प्रथमद्वितीययोः पादयोः प्रत्येकं षगणश्चगणत्रयं च, अन्त्ययोस्तृतीयचतुर्थयोः प्रत्येकं चगणपञ्चकं सर्वपादेषु चान्ते त्रिमात्रो द्विमात्रो वा चेत्तदा मङ्गलार्थसंबद्धत्वात् मङ्गलम् । यथा—

तुह असिलट्ठिहिं नरवइ मंगलकारणि[1] । वित्थारिअ निम्मलयर सत्थिअधोरणि ॥
संगररंगि विवाहमहूसवि जयलच्छिहिं । दारिअमयगलकुंभत्थलमोत्तियगुच्छिहिं ॥ ४८ ॥

उत्साहादिना येनैव धवलमङ्गलभाषागाने तन्नामाद्ये धवल-मङ्गले ॥ ४० ॥ उत्साहादीत्यादिग्रहणात् प्रक्रान्तानां रासावलयादीनां पूर्वोक्तानां हेलादीनां वक्ष्यमाणानां दोहकादीनां च ग्रहणं, तन्नामाद्ये इति उत्साहादिनामपूर्वके । यथा—उत्साहधवलं वदनधवलं हेलाधवलं दोहकधवलं चेति । एवं मङ्गलेऽपि उत्साहमङ्गलादि वाच्यम् । यदाहुः—

'उत्साहहेलावदनाडिलाद्यैर्यद्गीयते मङ्गलवाचि किञ्चित् ।
तद्रूपकाणामभिधानपूर्वं छन्दोविदो मङ्गलमामनन्ति ॥ १ ॥
तैरेव धवलव्याजात्पुरुषः स्तूयते यदा ॥ तद्वदेव तदानेको धवलोऽप्यभिधीयते ॥ २ ॥'

देवगानं फुल्लडकम् ॥ ४१ ॥ उत्साहादिना येनैव देवो गीयते तत्फुल्लडकम् ।

गाने चिदौ झम्बटकम् ॥ ४२ ॥ यस्य कस्यचिद्गाने चगणत्रयं द्विमात्रश्च पादे चेत्तदा झम्बटकम् । यथा—

पहु तुह वेरि अरण्णिगय । निच्चुवि निवसहिं जिम्व ससय ॥
घणकंटयदूसंचरणि[2] । तहिं झंबडइ करीरवणि ॥ ४९ ॥

वक्ष्यमाणा गन्धोदकधारैवेयं गानवशाज्झम्बटकसंज्ञा लभते ॥

इत्याचार्यश्रीहेमचन्द्रविरचितायां स्वोपज्ञच्छन्दोनुशासनवृत्तौ उत्साहादि-प्रतिपादनः पञ्चमोऽध्यायः ॥ ५ ॥

---

[1] मङ्गलकारिणि SA. [2] दुसंचरणि Bom.

परा प्रकृष्टा कीर्तिः श्रूयते । एतावता राज्ञोऽतिशयो वर्णनं द्योतितोऽमरविलासिनीभिस्त्वं गीयसे ॥ ४७ ॥ तुह असिलट्ठिहिं इत्यत्र । हे नरपते तव षड्गयष्ट्या मङ्गलनिमित्तं निर्मलस्वस्तिकधोरणी विस्तारिता संगरमण्डपे कैः दारितमदकलकुम्भस्थलमौक्तिकगुच्छैः समूहैरित्यर्थः । कस्मिन्सति । विजयलक्ष्म्या विवाह-महोत्सवे सति ॥ ४८ ॥ तन्नामाद्ये इत्यत्र धवलमङ्गलेति नामद्वयम् । तद्रूपकाणामित्यत्र उत्साहादिक-पेक्षाणामभिधानपूर्वकं एव तैरेवेति अत्र उत्साहादिभिरेव तद्वदेवेत्यत्र तद्रूपकाणामभिधानपूर्वक एव । पहु तुह इत्यत्र । हे प्रभो तव वैरी अरण्यगतः सन् नित्यं यथा शशको निवसति तथायं क्व ? करीरवने कीदृशे अनुच्चसंहते निम्नमिलिते घनकण्टकदुःसंचरे ॥ ४९ ॥ इत्याचार्येति पञ्चमोऽध्यायः समाप्तः ॥ ५ ॥

MISCELLANEA

Uddyota on Vyavahāra

In the Dāyabhāga of Jīmūtavāhana reference is made with great respect to the views of a predecessor who is described as "Niravadyavidyoddyota". The first reference [1] relates to the explanation of Yājñavalkya (II. 121): "In lands, *nibandha* (corrody) and moveable property acquired by the grandfather, both father and son have equal ownership." This verse, according to "Niravadyavidyoddyota", means: When *A* has two sons *B* and *C*, of whom *C* dies in the life-time of *A* without receiving a share but leaving a son *D* and then *A* dies, then this text (of Yājñavalkya) lays down that the son *B* alone does not get the whole wealth (as might be thought) on account of his being the nearest (the son of *A*) heir to *A*, but that both *B* and *D* (the grandson of *A* and son of *C*) are equally entitled to the wealth of *A*. The idea is that, just as in the grandfather's wealth, the father gets ownership, so the sons also, when the father is dead, have ownership, that no difference is made by one being nearer and the other being not so near, and that both (son and grandson) take the ancestral wealth, as in the *pārvaṇaśrāddha* both confer the same spiritual benefit by offering *piṇḍa* to the ancestor.

The other reference [2] to "Niravadyavidyoddyota" in the Dāyabhāga relates to the conception of the conferring of spiritual benefit being the guiding principle (accepted even by Manu) in preferring one heir to another in the matter of succession to property. In the History of Dharmaśāstra, Vol. I, p. 324, it was suggested that the whole of the expression "niravadyavidyoddyota" is a description or title (meaning "the refulgence of whose learning is spotless"), or there was an author named Uddyota and "niravadyavidya" (whose learning is spotless) is an epithal of his. This latter suggestion is rendered more probable by two passages from the Vyavahāranirṇaya of Varadarāja recently published by Prof. Rangaswami Aiyangar (Adyar Library Ser. No. 29). On page 78 of [3] the Vyavahāranirṇaya the view of Dhāreśvara, Uddyotana and Kṛṣṇa is stated that *divya* (ordeal) was to be resorted to only when evidence, either of documents, possession or witnesses, was not available and that Bhaṭṭa Kumāra, Viśvarūpa and Vijñāneśvara were opposed to this view. On page 455 it is stated [4] that Uddyotana and Asahāya hold, on

---

[1] यत्तु याज्ञवल्क्यवचनं 'भूर्या पितामहोपात्ता....पितुः पुत्रस्य चोभयोः ॥' तस्य निरवद्यविद्योद्योतेन द्योतितस्तत्त्वतोऽयमर्थः । यत्र द्वयोर्भ्रात्रोर्जीवत्पितृकयोरप्राप्तभागयोरेकः पुत्रमुत्पाद्य विनष्टोऽन्यो जीवति, अनन्तरं पिता मृतः तत्र पुत्र एव तद्धनं प्राप्नोत्वतिसंनिकर्षात् तदर्थं सदृशं स्वाम्यमिति वचनम् । यथा पैतामहधने पितुः स्वाम्यं तथैव तस्मिन्मृते तत्पुत्राणामपि, न तत्र संनिकर्षविप्रकर्षाभ्यां कोऽपि विशेषः पार्वणविधिना पिण्डदानेन द्वयोरपि तदुपकारकत्वाविशेषादित्यभिप्रायः । दायभाग, II. 9, p. 29 (Jivananda's ed. of 1893).

[2] उपकारकत्वेनैव धनसम्बन्धो न्यायप्राप्तो मन्वादीनामभिमत इति मन्यते । इति निरवद्यविद्योद्योतेन द्योतितोऽयमर्थो विद्वद्भिरादरणीयः । दायभाग, XI, 31-32, p. 216.

[3] लिखितयुक्तिसाक्षिलेख्येष्वसत्स्वेव दिव्यं देयम् । अन्यथा निरालम्बनवादप्रसङ्गादिति स्मृतेः धारेश्वरोद्योतनकृष्णादयो मन्यन्ते । एतच्च भट्टकुमारविश्वरूपविज्ञानेश्वरादयो न सहन्ते । व्यवहारनिर्णय, p. 78.

[4] उद्योतनासहायास्त्वेवं मन्यन्ते । 'न भ्रातरो....पिता हरेदपुत्रस्य रिक्थं भ्रातर एव वा ।' इति मनुवचने भ्रातर एव वा इत्येवकारात् पुत्राभावे भ्रातृणामेव प्रथमं धनग्रहणं प्रतीयते । व्यवहारनिर्णय, p. 455. When only two are named why not the dual उद्योतनासहायौ or is it that we should read ०यादयस्त्वेवं or that the plural is *pūjārtham* ?

account of the emphatic words '*bhrātara eva vā*' in Manu (IX. 185), that brothers succeed immediately in the absence of sons. From these passages it is clear that Varadarāja knew a writer on Vyavahāra named Uddyotana, who was great enough to be spoken of in the same breath with such eminent commentators and *nibandhakāras* as Asahāya and Dhāreśvara. It, therefore, looks extremely probable that Uddyotana of the Vyavahāra-nirṇaya is the same as the Uddyota of the Dāyabhāga. We know that a certain predecessor of Jīmūtavāhana is cited either as Bāla or Bālaka (vide History of Dharmaśāstra, Vol. I, pp. 283-84). So there is no difference between Uddyota and Uddyotana.

P. V. K.

ERRATA TO "THE MAJMŪ'A-I-RĀZ OF MĪR MUḤAMMAD ṢĀLIḤ KASHFĪ",

printed in the *JBBRAS* (N.S.), Vol. 18, 1942, pp. 31–68.

Page 32, line 14 (footnote continued from the last page), the last line of the Persian Chronogram should read thus :—

« روان طاهرش تاریخ می جُست   برآمد روح پاک نعمت الله »

Page 32, line 22 sq. The author of the *Mir'ātu'l-'Ālam* does not mention specifically as to which—the title (Mushkin Qalam) or the *takhalluṣ* (*Waṣfī*)—Mīr 'Abdu'llāh received from Akbar or Jahāngīr.

,, 33, footnote 3, line 1 should read as "Sulaimān (*b.* Dārā) Shukoh"

,, 34, line 16. For 14th of Sha'bān 1061/1651, please read "5th of Sha'bān 1060/1650".

(Shaikh Chānd Ḥusain.)

Hindu Social Institutions. By Dr. Pandharinath H. Valavalkar, Ph.D., LL.B. With a foreword by Sir S. Radhakrishnan. (Longmans, Green & Co.), 1940. Pp. xx+xvii+388. Price Rs.7-8-0.

This work represents the work carried out by the author in the Sociology Department of the University of Bombay during 1933–37 for the Ph.D. Degree of the Bombay University. The work is divided into seven chapters dealing with the problem of existence and its implications, the social psychology of the system of the four *āśramas*, the psychology of education, marriage, the Hindu family, the woman in Hindu society, the four *varṇas*.

On almost all the topics here dealt with learned works have already been separately written by eminent scholars such as Altekar, S. K. Das and Keay (*On Ancient Indian Education*), Ketkar and Ghurye (*On Caste*), Barth, Bloomfield, Deussen, R. D. Ranade, Farquhar, Keith, Sir S. Radhakrishnan (*On the Religion and Philosophy of India*), Winternitz (*On Woman in Brahmanism*). The merit of the work under review lies in bringing together in one book the several characteristic features and institutions of the Hindu social system, in presenting their inter-relations and in digging deep to find out the principles, ideas and ideals which gave rise to Hindu Social Institutions.

The work purports to be one of a series proposed to be published under the General Editorship of Dr. N. A. Thoothi. In the first chapter the author endeavours to show from the literature of the Vedas and the Mahābhārata and even later works that the end of life was conceived by the ancient Hindus to be *mukti*, *mokṣa* or *kaivalya* (Liberation) and that the means have been variously conceived as *jñāna*, *bhakti* and *karma*, all three being but different facets of *dharma*. The problem of existence is to return or to be alongside with or to be one with the original source of existence, that all the institutions, social and personal, are further means of *dharma-sanchaya* and are calculated to secure this end of *mukti* for the individual. The four *āśramas*, the *varṇa* organization, education, marriage, family, personal and social conduct—all these are means in this sense to the one end and must be followed in accordance with *dharma* (pp. 58-9). The remaining chapters try to elucidate the working of this fundamental conception in the sphere of *āśramas*, education, marriage, *varṇa*, etc. In the final chapter called the Epilogue the author first refers to the two diametrically opposed modern schools of thought in India; viz. the school of social reform that wants to alter considerably or to do away altogether with many of the old ideas, forms, and traditions; and the school of the orthodox party who insist that whatever is Hindu in practice, ideas, ideals and institutions must be kept intact. He finds fault with the reformist school by saying that their understanding of Western culture was merely on the intellectual plane, that the ideological apparatus with which they worked was rather shallow and superficial and that the deeper spiritual and psychological background behind even Western thought and culture was only dimly discerned by them, if at all. The orthodox school had its own shortcomings; they could not and would not understand the onrush of new ideas and issues that contact and conflict with an alien civilization was incessantly bringing on Hinduism, that they failed to remedy the great deviation between Śāstric concepts and actual practice and their fundamental mistake was their comfortable undisturbed attitude towards things that should have really mattered out of the cry of reform.

A remark which one cannot fail to make is that the author who appears to claim that his work is a cool-headed, dispassionate, scientific piece of work that investigates into the basic principles of Hindu social sciences (p. 334) does not point out the practical steps to be taken in the future to adapt the ancient ideals and institutions of the Hindus to the

vastly changed and changing circumstances of the twentieth century and after. For example, beyond a few general and vague remarks (on page 338) he does not state how in actual practice the ancient method of repairing to the *guru* for Vedic learning is to be dovetailed into the modern system of primary, secondary and higher education in India. The same remarks can be made about his treatment of *varṇa*. After referring to the writings of Galton, Pearson and others who harp on heredity and of the opposite school represented by Cooley who is prepared to throw overboard the principle of heredity, the author suggests that the *varṇa* theory was originally based not only on biological grounds but also on psychological and ethical grounds and owing to historic causes (which he hardly examines or even enumerates) the hereditary aspect of the individual has come to be over-emphasized. He affords us no help on the questions as to how to reduce the present vast number of castes, how to minimize the bitterness among the several so-called high and low castes, what is to be done with the so-called untouchables and how. These are the burning social questions of the day and one has a right to expect from a work professing to deal with the fundamental ideas and ideals of Hindu institutions some practical hints and help on these questions from the sociological, psychological and scientific points of view (which words occur several hundred times in this work). In this respect the work is rather disappointing.

The author is content to take his translations of Vedic passages on trust from some writer such as Muir or Dutt. Most Vedic scholars would not accept his remark (on page 282) that in *Ṛgveda* VIII, 35, 16–18, *brahma*, *kṣatram* and *viśaḥ* stand for the three *varṇas*. "*Viśaḥ*" would be taken by most Vedic interpreters as meaning "settlers"—the common people who subsist on agriculture and cattle rearing. There is some mistake (on the same page) when he cites *Ṛgveda* I, 113, 16 as referring to the four *varṇas* (borrowing that reference from Dutt's "Origin and Growth of Caste", Vol. I, p. 39). He should have looked up the original. That verse—*Ṛg.* I, 113, 16—describes the advent of *Uṣas* "Get up, O! men, that soul which is like our very breath has come, darkness has been dispelled etc.". Dutt refers to I, 113, 6 (and not 16). But even *Ṛg.* I, 113, 6 is hardly capable of the interpretation which Dutt puts on it. Conclusions based on such slippery material lose much of their soundness or validity.

The book is well printed. Much space could have been saved by placing several brief foot-notes consecutively together in one line instead of below one another. Besides a bibliography of 30 pages (349–378) in a work containing 348 pages of text appears rather formidable. More than half of the works listed bear on sociology, psychology, sex and allied subjects written by Western writers and not much use appears to be made of them except citing a few quotations from them. Even in such a lengthy bibliography one fails to notice such a well-known work as "The Woman in Brahmanism" by Winternitz.

The work under review is a useful addition to the literature on Hindu social institutions. It presents in a brief compass the fundamental conceptions underlying the characteristic features of Hinduism, laboriously collects much data from Sanskrit sources and sheds some illuminating light on our ancient ideas and ideals from modern works on education, sociology and psychology. For the task of wise reform in and reorientation of our institutions, in the words of Sir S. Radhakrishnan, "a true understanding of Hindu social psychology and institutions is essential" and the present work contains ample and useful material in that respect.

P. V. K.

Liṅgadhāraṇacandrikā. Text, translation, notes and an introduction by PROF. M. R. SAKHARE, M.A., T.D. (Lingaraj College, Dharwar), 1942. Pp. 682+76 (Sk. text) +250 (translation and notes). Price Rs.15.

This is a voluminous work. It really consists of two parts. The first part of 682 pages deals with the history and philosophy of the Liṅgāyat religion. The second part

contains the text of the Liṅgadhāraṇacandrikā of Nandikeśvara (seventeenth century A.D.) with an English translation and explanatory notes. It is impossible owing to restrictions of space to bring out all the salient points of the thesis which the author endeavours to establish, or to criticise his views. The work displays great industry and patient search for elucidatory material. The author propounds numerous views that are opposed to accepted opinions. In order to trace the evolution of Liṅgāyatism out of Śaivism, he traces the origin of Śaivism as a Dravidian religion. He tries to explain the origin and dates of the *Āgamas*. He vehemently denies that the worship of *Śivaliṅga* originated in phallus worship and explains it as the amorphous representation or symbol of *Śiva*, the ultimate reality. He describes the different schools of Śaivism and points out in what respect Liṅgāyatism differs from Śaivism and Śāktism, though all the three are allied and have the same basic philosophy. Although many scholars will demur to several of the theories advanced by the author, it cannot be gainsaid that his work is a very valuable contribution to the study of Indian religious sects and their philosophies and affords ample material for further study and research.

P. V. K.

A Shi'ite Creed. By ASAF A. A. FYZEE. Islamic Research Association Series, No. 9, 1942. Pp. 144. Price Rs.5.

The study of the early Shi'ite creeds, so valuable for the understanding of the development of dogmatics in Islam, has not yet been undertaken on an adequate scale. The creed of Ibn Bābawayhi (died 381/991), *Risālatu'l-I'tiqādāti'l-Imāmiya*, is of great importance. The author, better known as Shaykh Ṣadūq, was one of the greatest doctors of the Shī'a and composed one of the four books of canonical tradition. And the *Risāla* is one of the earliest Shi'ite creeds extant. The Arabic text has been frequently printed in the East (Tehran, Najaf, Delhi), but no adequate translation has so far appeared. This work consists of a translation, with an introduction, comparative notes from parallel creeds, and full indexes. It is hoped that it will prove of interest not only to specialists but also to laymen interested in the subject.

Ismaili Tradition concerning the Rise of the Fatimids. By W. IVANOW. Islamic Research Association Series, No. 10, 1942. Pp. xxii+340+113. Price Rs.12.

The work deals with the original Ismaili tradition concerning the rise of the Fatimid dynasty in N. Africa and Egypt, in 909 A.D. It is collected from genuine Ismaili works which have hitherto remained secret, and were never examined for historical research. The purpose of this volume is to collect all available information, to systematize it, and, as far as possible, analyse its implications and intrinsic value, without any regard to the age-long controversy concerning the Fatimids. It traces their history before the migration to the Maghrib, their part in the Syrian insurrection, expectations of the masses connected with them, analyses the well-known legend of 'Abdu'l-lāh ibn al-Qaddāḥ, and offers the original Arabic text and an English translation of several extracts from some of the original Ismaili works.

Khagendramaṇi-Darpaṇa of Maṅgarāja, edited with an English Preface, Kannaḍa Introduction, Table of Contents and an Index of Verses, etc., by A. VENKATA RAO and H. SESHA AYYANGAR (Madras University Kannaḍa Series, No. 9), University of Madras, 1942. Royal 8vo. Pp. 10+16+28+334. Price Rs.5.

The expert knowledge of Indian Physicians in Toxicology is already recognized by the Greek Historian Arrian; and naturally Indian medical treatises, in different languages,

discuss this subject in all its details. The Khagendramaṇi-Darpaṇa (KD) is a Kannaḍa classic on Toxicology; it is divided into 16 chapters, the proportion of *kanda* metres to longer *vṛttas* being 4 to 1; and the contents deal with threefold poisons: *sthāvara viṣa*, from vegetables, grains, etc.; *jaṅgama viṣa*, from snakes, etc.; *kṛtrima viṣa*, due to artificial drugging, etc. The usual antidotal treatment consists of some or all of the following four: *naśya*, smelling medicines; *pāna*, a fluid dose; *lepa*, external application; and *añjana*, a salve for the eye. In many cases the medical treatment is accompanied by the chanting of *mantras* or the miraculous syllables.

Though the KD is a medical treatise, its style has a remarkable literary flavour; and one who reads only the first chapter, where we get a splendid sketch of Muguḷipuraa nd an interesting account about the author's ancestry and contemporaries, would certainly mistake it for an artistic Campū. The author Maṅgarāja I, who has been assigned to the middle of the fourteenth century A.D. by the editors on strong internal evidence, was at once a composite personality: a prince, a poet and a physician rolled into one—a rare combination indeed. He rightly complains how poets waste their talents in singing about sports, etc. (I, 63); but he would sing about medicines which are of great benefit to society. Medicines are conducive to a healthy body whereby one acquires right knowledge which paves the path of liberation (I, 65). Maṅgarāja was a Jaina prince of Mugaḷipura (Hassan Dt.); and he says that his medical treatise is based on Jaina tradition. He specifically mentions his *guru* Pūjyapāda who is to be distinguished from Pūjyapāda, the author of *Sarvārtha-siddhi*, etc. It would be an interesting study to compare the contents of KD with those of the *Kalyāṇakāraka* of Ugrādityācārya which is lately published (Kalyana Printing Press, Sholapur). As the work records a good deal of traditional knowledge, the contents deserve a scientific scrutiny at the hands of an expert physicist.

The edition is based on six MSS., and the text is presented quite carefully. The Introductions discuss about the author and his date. On p. 55, foot-note 5, the reading of *gha* is correct (and not the one accepted) because it is a contraction of the Prākrit *mantra*; and *a*, *si*, *ā*, *u*, *sā* are the first syllables of *arahanta*, *siddha*, *āyariya*, *uvajjhāya* and *sāhu*.

As a Jaina classic on medicine and as a model of compromise between the old and new Kannaḍa style, KD is a work of great interest; and the editors have earned the gratitude of Kannaḍa scholars by presenting the text in a very fine style.

A. N. U.

Ancient Vijñaptipatras. By DR. HIRANANDA SASTRI, M.A., M.O.L., D.Litt. Ex-Director of Archaeology, Baroda State. Sri-Pratāpasiṁha Mahārāja Rājyābhiṣeka Granthamālā, Memoir No. I. Baroda, 1942. Price Rs.9-11-0.

The Vijñaptipatras are letters of request, in the present case, addressed by the members of the Jaina Saṁgha of a particular place to Jaina Sādhus of repute to go to their place and spend the four months of rainy season among them. They are couched in terms of utmost humility and are full of formalities and abound in formal expressions. But the human passion for variety and ornamentation has played its part even here and as a result we get specimens of fine Sanskrit poetry in some of them. Thus in the work under review, Letter No. III contains a Sanskrit poem consisting of 101 stanzas composed in various metres; similarly, Letter No. VI is written in highly artificial Sanskrit poetry containing the different kinds of Citra Bandhas and the same is true of Letter No. VIII. Apart from this compositional ornamentation, however, the Letters reveal an attempt of their writers to make them attractive even to the eye. Thus they bear beautiful pictures of the different places and objects either mentioned in the Letter, or of a general interest to a devout Jaina.

The work under review is divided into four chapters, the first three of which are a sort of verbose introduction to the subject proper which is dealt with in the fourth. In this last chapter, a description of 24 Vijñaptipatras of different dates is given. All these are written on paper and the earliest among them is dated Vikrama Saṁvat 1667. It is a Letter of request from the Jaina Saṁgha of Agra written to Vijayasena Sūri, the Head of the Tapā Gaccha at that time. It contains the news about the Royal Order of Emperor Jehangir in connection with the non-killing of animals on the Paryuṣaṇā days. The full text of this Letter which is written in the Mārvāḍī language is given along with its Gujrati and English translation. This is followed by unnecessary details running over full 12 pages and explaining exhaustively the technical terms occurring in the Letter. Hereafter only the description (and not the text) of the remaining 23 Letters is given. In this description all prominence is given to the pictures contained in the Letters, evidently because the editor was deeply interested in them. In some cases, the places, the events and the personalities in the Letters are also discussed. Generally, the language in which the Letter is composed is stated; but no linguistic problems arising out of them are either mentioned or discussed. And no one can object to this since, "to discuss these points would mean a voluminous work " and the editor has " considered it sufficient to place *these specimens* before scholars with the hope that they might take them up for detailed investigation", for, "they are a storehouse of important material for the linguistic study of the dialects in which they are written". But, alas! one looks in vain for these linguistic *specimens* in the book, of course with the exception of the photographic reproductions of a few of them. One whole Letter dated Saṁvat 1892 is fully reproduced in Plates XXI to XXIII and the students of linguistics are welcome to attack it with the help of their magnifying glass if they are so inclined. On the other hand, almost all the pictures on these letters are carefully and beautifully reproduced, and leave an impression on the mind of the reader that in the opinion of the editor, the chief interest of the Vijñaptipatras lies in the pictures and paintings drawn on them.

H. D. V.

Early History of the Vaiṣṇava Faith and Movement in Bengal. By S. K. De, M.A., (Calcutta), D.Lit. (London). Published by Sures C. Das, M.A., from General Printers and Publishers, Ltd., Calcutta, 1942. Price Rs.10/-.

The work is an extensive survey of the early history of the Caitanya school of Vaiṣṇavism in Bengal, more concerned with the heart of that sect than with its external form; more with the doctrines than with the promulgators of these doctrines. Its main purpose is to present a complete account of the sect as given in the Sanskrit sources comprising the works of the Vṛndāvana Gosvāmins and representing what the author describes as the Vṛndāvana tradition as distinguished from the Navadvīpa one which is based on devotional and biographical works written in the Bengali language.

The work is divided into seven chapters which are respectively devoted to: (1) the Beginnings of Bengal Vaiṣṇavism; (2) Advent of Caitanya; (3) the six Gosvāmins of Vṛndāvana; (4) the Devotional Sentiments (Rasa-śāstra); (5) Theology and Philosophy; (6) Ritualism and Devotional Practices; and (7) the Literary Works. The author's object being "chiefly historical", he avoids "criticism and discussion" and confines himself to a descriptive exposition of the essential features of the Faith (p. 176). Yet his observations on "Caitanya's relation to the Sect and Cult" (p. 77), "General Characteristics of Bengal Vaiṣṇavism" (p. 171), "Caitanya Worship as a Cult" (p. 320) and "Ethics of Bengal Vaiṣṇavism' (p. 412) would easily show that this " descriptive Exposition" is not wholly unaccompanied by a critical appreciation of historical facts. The subject is approached, as the author himself tells us in the Preface, "in the spirit of historical and critical research, which aims at truth-finding but does not sacrifice sympathy and understanding".

The chapter on Devotional Sentiments is particularly interesting, as it gives a full exposition of the Bhakti Rasa which is the very foundation of the Bengal Vaiṣṇavism. The exposition is based on the two Sanskrit works of Rūpa Gosvāmin, namely, Bhaktirasāmṛtasindhu and Ujjvalanīlamaṇi written in the style and following the technique of the ancient Sanskrit rhetoricians.

H. D. V.

Some Concepts of the Alaṁkāra Śāstra By V. RAGHAVAN, M.A., Ph.D., Department of Sanskrit, University of Madras. Published by the Adyar Library, Adyar. Price Rs.4-0-0.

This is a collection of Studies originally published in different Oriental journals and brought out now in the form of a book. The Studies relate to different topics connected with the Alaṁkara Śāstra and are intended to supplement the author's treatment of the subject in his Ph.D. thesis on Bhoja's Śṛṅgāraprakāśa. The Studies are seven in all and deal with the following topics in order:—(1) History of Lakṣaṇa; (2) Use and Abuse of Alaṁkāra in Sanskrit (p. 48); (3) History of Svabhāvokti (p. 92); (4) History of Bhāvika (p. 117); (5) History of Rīti (p. 131); (6) History of Vṛtti (p. 182); and (7) History of Aucitya (p. 194). These are followed by a brief discussion of the evolution of the names of Sanskrit Poetics (p. 259) and of the concept of Camatkāra (p. 268). At the end, an exhaustive Index is given which greatly adds to the utility of the book as a work of reference.

The treatment of the subject is lucid and comprehensive. Sanskrit authors are aptly and profusely quoted and in many cases similar views of European authors are also reproduced. The Studies are a valuable addition to our knowledge of some of the interesting but less known or vaguely known topics of the Ancient Indian Alaṁkāra Śāstra.

H. D. V.

Vedāntaparibhāṣā of Dharmarāja Adhvarin. Edited with an English translation by Professor S. S. SURYANARAYANA SASTRI, Head of the Department of Philosophy, University of Madras and published by the Adyar Library, 1942. Pp. 40+218. Price Rs.2-12-0.

It is needless to say that this hand-book on the psychology and epistemology of Advaita Vedānta by Dharmarāja, a scholar of great weight in both the Nyāya-Vaiśeṣika and the Vedānta, is most popular, being widely used by students of Indian Philosophy. A critical and scholarly translation of the text was, therefore, all the more necessary in the interests of students who generally lack in thorough grounding in a subject like the Vedānta. Among the many editions of Vedāntaparibhāṣā this particular edition by the late Prof. Sastri would certainly stand out as the best suited for use as a text-book by students as has been rightly pointed out by Sir S. Radhakrishnan in his foreword inasmuch as it gives a useful introduction and the Sanskrit text with an accurate English translation and critical notes. The value of this edition is still more enhanced by a detailed complete analysis of the contents of the text that the worthy editor has so carefully prepared.

The Paribhāṣā does not enter into an exhaustive discussion of the cosmology as it is not primarily concerned so much with what is empirically valid but its attention is mainly concentrated on the ultimate metaphysical position. The text presents a concise treatment of three topics viz. *pramāṇa*, *prameya* and *phala*. In the discussion of these

topics the author evinces his loyalty to the Vivaraṇa school of Philosophy even though he generally seems to draw upon both the schools of the Vedānta, viz. the Bhāmatī school and the Vivaraṇa school. For instance, he does not wholly subscribe to the Vivaraṇa view of the *Jīva* which tries to maintain the empirical reality of a single *Jīva* and considers the whole world as his dream-creation. On the other hand, he states rival views about the release of some souls serving as good guides to others still in bondage. Barring such solitary instances the author's fondness for the Vivaraṇa school is quite evident. It may be noted that the author has to his credit many works on Tarka which are not yet published. This fact has influenced his style a good deal; for he being born in the era of *Navya-Nyāya* writes in a style which is characteristic of that Nyāya. Nevertheless the work is known for its concise and clear exposition of the three main topics mentioned above.

In the short introduction the editor has dealt with very few points only. The field of the Vedānta is so vast and its far-reaching importance is so great, especially in these days of confused thinking about man's ultimate aim and duties, that an exhaustive treatment of its main issues by such a scholar of outstanding ability and mature judgement as the late Prof. Suryanarayana Sastri would have, indeed, been an asset worthy of his profound knowledge of the subject. We, however, deeply mourn the more the loss of a distinguished teacher of Philosophy who has already enriched our Philosophical Literature by editing many standard works on Indian Philosophy.

V. A. G.

Ālambanaparīkṣā and Vṛtti by Ācārya Diṅnāga with the commentary of Dharmapāla. Restored into Sanskrit from the Tibetan and Chinese versions and edited with English translations and notes by PANDIT N. AIYASWAMI SASTRI of S.V.S. College, Tirupati; published by the Adyar Library, 1942. Pp. 23+124. Price Rs.3-8-0.

The Ālambanaparīkṣā is a very small treatise in the form of eight couplets composed by Ācārya Diṅnāga, the father of mediaeval Indian Logic, with a brief Vṛtti appended to it by the author himself. This work which represents the view of the Yogācāra school, has two commentaries, one by Dharmapāla of Nālandā in Chinese version of I-tsing and the other by Vinītadeva in Tibetan version. The text of the eight couplets and the Vṛtti has been preserved in Chinese and Tibetan versions while the original Sanskrit version has already been lost. A French translation of this Buddhistic treatise by Mr. Susumu Yamaguchi in collaboration with Prof. H. Meyer of Paris with copious extracts from the commentary of Vinītadeva and also the Tibetan and Chinese versions of the text appeared in the *Journal Asiatique* (Vol. CCXIV, No. 1). Pandit Aiyaswami Sastri, the present editor of this treatise, has certainly laid under great obligation students of research in the field of Chinese and Tibetan records bearing on Sanskritic studies by restoring in Sanskrit and then translating into English the original work with the Vṛtti and the commentary of Dharmapāla which were available only in Tibetan and Chinese versions.

The very title of the treatise would reveal the nature of enquiry taken up by the author. Diṅnāga proceeds with a critical examination of the standpoints of the realists or positivists such as the Vaibhāṣikas and others who believe in the reality of the objective world and challenges the validity of their arguments. He then tries to establish his own view that the *Ālambana*, i.e., the object of consciousness is unreal and the consciousness alone is real. Thus according to the Yogācāras the pure consciousness alone appears as Subject and Object. This view was originally propounded by his predecessors Asaṅga and Vasubandhu, the staunch advocates of the Yogācāra school of Buddhism. It was, however, left to Diṅnāga, the father of mediaeval Indian Logic and the author of the Pramāṇa-

samuccaya, to give the dogma its full-fledged form on a logical basis. This theory naturally met with a very strong opposition from the orthodox school of thought. In the preface the editor has drawn attention to the reactions of Kumārilabhaṭṭa and Śaṅkarācārya to this position and has given relevant citations where both the Ācāryas have convincingly refuted Diṅnāga's doctrine. The indefatigable editor has also supplied us with much useful information on the lives and the probable dates of Diṅnāga and his two commentators, Dharmapāla and Vinītadeva. He fixes the date of Diṅnāga about 400 A.D. which is more likely especially in view of his intimate association with Vasubandhu (A.D. 280–360 according to V. A. Smith) and assigns both the commentators to 700 A.D., Dharmapāla being the earlier of the two.

Mr. Sastri has edited the text with great care and labour and has offered good suggestions by way of emendations in some obscure passages. Additional notes and the four appendices which present valuable information on relevant topics show his thorough grasp of Buddhistic Philosophy. We ardently hope that Pandit Aiyaswami Sastri may still continue to render much needed service for many years to come to the Adyar Library which has got a rich and rare collection of Tibetan and Chinese records.

V. A. G.

Descriptive Catalogue of Sanskrit Manuscripts in the Adyar Library. Vol. I—Vedic. By K. MADHAVA KRISHNA SARMA, M.O.L., under the supervision of Prof. C. Kunhan Raja, M.A., D.Phil. (Oxon). Published by Adyar Library. Price Rs.15.

The volume under review is the first of a series of 12 and contains a detailed description of over 1,100 MSS. of Vedic works divided under six heads, namely, the Ṛgveda, the Yajurveda, the Sāmaveda, the Atharvaveda, Miscellaneous, and Vedāṅga. Eleven other volumes containing similar description of MSS. of works belonging to other branches of Sanskrit literature are also planned for publication by the Adyar Library Authorities and will follow, we hope, without unnecessary delay.

Many of the MSS. belonging to this collection contain important and rare commentaries on the Vedic Saṁhitās and also numerous unpublished works pertaining to the Vedāṅga class of Vedic literature. The description given under each MS. is usually complete and references to articles bearing upon the subject-matter or authorship of the work under consideration are also given. At the end, Indexes of the names of works and authors are added; but perhaps the Devanāgarī characters would have been more suitable for these Indexes. The Introduction written by Prof. Dr. Kunhan Raja ably discusses the importance of the discovery of MSS. of Vedic literature.

In the case of MSS. belonging to the Vedāṅga class, it would have been much better if these had been arranged under the different Vedāṅgas and not promiscuously together in the same section. Again the same title should have been used for the description of the Text and Commentaries of a work which is known by several titles. Thus the Nidānasūtra of Patañjali is mentioned as such in the description of its text at Nos. 868–73; but while describing its commentary it is mentioned as Chandoviciti at No. 796. The same applies to the different Vedalakṣaṇas like Avarṇi, Aniṅgya, Iṅgya, etc., which are separately mentioned under each title, but also under titles like Vedalakṣaṇāni (Nos. 983–88), or Saptalakṣaṇam (Nos. 1030–36). All these belong to the Yajurveda, and those that belong to the Sāmaveda are given at still another place, at Nos. 1075-76. Important works on Śikṣā pertaining to the different Saṁhitās and composed by different authors are scattered all over the section owing to the present arrangement and thus prevent a comprehensive knowledge of the works of this branch which are to be found in this Collection of MSS. Yet on the whole the performance of the author is highly creditable.

H. D. V.

The Mahābhārata, Fascicule 10, being the second part of the **Udyogaparvan,** critically edited by DR. SUSHIL KUMAR DE, Professor of Sanskrit, *University of Dacca; under* the General Editorship of DR. VISHNU S. SUKTHANKAR. Bhandarkar Oriental Research Institute, Poona, 1940. Pp. liv+401–739.

This fascicule along with fasc. 9 (reviewed in the pages of this Journal, Vol. 15, pp. 81-82) completes the *Udyogaparvan*, and forms Volume 6 of the Critical Edition of the *Mahābhārata*. This part contains Adhyāyas 102-197 of the *Udyogaparvan*, along with a detailed text—critical introduction, concordances and three appendices.

The *Udyogaparvan* has been edited by that accomplished and renowned Sanskritist Dr. Sushil Kumar DE, the well-known authority on Sanskrit Poetics and *Bengal Vaiṣṇavism*, who has to his credit a number of Sanskrit Texts. The book amply displays that Dr. DE has thoroughly mastered the intricate technique promulgated by the late Dr. SUKTHANKAR, the great *pathikṛt*, whom Dr. DE has paid well-merited tribute while reviewing the *Araṇyakaparvan*. The *Udyogaparvan* also testifies to the soundness and correctness of the general principles evolved by Dr. SUKTHANKAR.

The introduction deals exhaustively with the Critical Apparatus and Testimonia. 37 MSS. were utilized for constituting the text, by far the largest number coming from the Central "D" group (14 MSS., including Dn and Ds). "K", "B", "G" and "M" covered 5 MSS. each, while "T" had 2 and "$\acute{S}_1$" one. Besides these, 11 MSS. were examined, of which No. 11 coming from the Sardar Vinchurkar family deserves special mention. It is a minuscular scroll, 186′ by 5¼″, of very thin, glossy, superior hand-made Indian paper of the 18th century, containing the text of the entire epic. The script is Devanāgarī, though at places, Śāradā characters are employed. Being a modern Devanāgarī MS. of Kashmirian origin, it agreed very closely with MS. D_1 in the Critical Apparatus and therefore had not much independent value. Collations were made at Santiniketan and Tanjore.

The pedigree of the *Udyogaparvan* versions, individual characteristics and comparative importance of different MSS., and the textual problems and the scope and method of critical reconstruction are practically the same as those of the *Parvans* published hitherto; and the general principles laid down in the *Prolegomena* have been observed in this *parvan* also. The $\acute{S}_1$K is the shortest version whereas the D versions offer a composite, inclusive and eclectic text given to much indiscriminate conflation and contamination, generally giving the N. text with additional passages. Individual MSS. in D are generally "mischcodices". For the S. recension, G version is somewhat superior to T in its freedom from additional N. passages, while M in the extreme south-west is comparatively pure and almost entirely free from the additional passages which encumber the T, G and the vulgate.

Among the Testimonia figure the commentaries by Devabodha, Arjunamiśra, Sarvajñanārāyaṇa, Śaṁkara and Nīlakaṇṭha; Kṣemendra's *Bhāratamañjarī* and the Javanese version. Devabodha's commentary needs special mention as it is the earliest. It agrees with $\acute{S}_1$K (as against B, D and S) version.

Appendix I gives 14 additional passages found in different MSS., of which only 3 have been inserted by the entire N., and only 1 by the entire S. recension. This shows that the *Udyoga* is comparatively free from lengthy insertions. It may be observed that the number of short additional passages (given in foot-notes) is 595. Appendix II contains a list of Sanskrit passages culled from the Javanese version of the *Udyogaparvan* and compared with the printed texts of C, B, S and the Critical Edition. The Javanese extracts mostly confirm the readings of the Critical Edition on independent grounds (p. xxii f.). Appendix III gives collations of $\acute{S}_1$.

The *Udyogaparvan* differs from the *Ādi* and *Virāṭa* in that the N. and S. recensions do not recede very materially from each other as regards omission, transposition, and variation of continuous passages. The editorial wavy line indicative of disconcerting parallelisms and uncertainty is not much in evidence in the present *Parvan*. The *Udyoga* bears out Dr. SUKTHANKAR's views about the flexibility of *sandhis* and metrically defective

lines in the original text. The editor has avoided emendations as far as possible, their total number being only 7, of which 4 relate to restoration of hiatus and 3 are suggested by and explain the diversity of versions. The Critical Edition gives the Parvasaṃgraha figures for the *Udyoga* as 6698, and the constituted text contains 6063 stanzas and 197 chapters; the Parvasaṃgraha figure for the total number of chapters is 186. The Calcutta edition has 6756 stanzas and 197 chapters, the Kumbhakonam edition contains 6753 stanzas and 196 chapters, and the Southern recension of Prof. SASTRI conforms to the Parvasaṃgraha figures. Dr. DE's views regarding the existing printed editions of the text are quite correct. It may be recalled that Dr. JOHNSTON objected to the word "*kāñcana*" in V. 19, 15 (*JRAS*, 1939, 220 f.); but the reading has been confirmed, *inter alia*, on the authority of III, 40, 2 (*JRAS*, 1940, 69 ff.).

The whole book bears ample testimony to the sound scholarship, critical acumen and painstaking care bestowed by the learned editor in the preparation of the present volume. The printing and get-up are excellent as usual, giving credit both to the Printer and to the Bhandarkar Oriental Research Institute.

A. D. P.

The Mahābhārata, Fascicules 11 and 12, Āraṇyakaparvan (parts 1 & 2), for the first time critically edited by VISHNU S. SUKTHANKAR with the co-operation of other scholars. Bhandarkar Oriental Research Institute, Poona, 1941 (Part 1) and 1942 (Part 2).

The Fascicule 11 contains the first 154 *adhyāyas* and the Fascicule 12 completes the remaining portion of the text of the Āraṇyakaparvan in *adhyāyas* 155–299, giving at the end the Introduction and critical notes. This edition of the Vanaparvan, unfortunately the last prepared by the late Dr. Sukthankar reveals as usual his sound judgement, profound scholarship and uncommon devotion to duty. Of 28 MSS. forming part of the *apparatus criticus* the unique birch-bark Śāradā (or Kaśmīrī) Codex of the *Mahābhārata* in the possession of the Bhandarkar Institute has been found by the editor as very useful for the reconstruction of the text of the *Vanaparvan*. The other versions represented in the *critical apparatus* are Bengali, Devanāgarī, Telugu, Grantha and Malayalam. Among the testimonia of this *Parvan* consisting of ancient commentaries and epitomes, the editor could not avail himself of Devabodha's earliest known commentary representing probably the Kaśmīrī version and also the Javanese version as both these have been lost. The lack of these two most important testimonia has fortunately, however, not proved a serious cause for hindrance as far as the task of editing the *Vanaparvan* is concerned; for the text of this *Parvan* is remarkably smooth neither offering any special difficulties in the way of restitution nor presenting any serious cases either of transposition or of substitute passages, in spite of the fact that the *Parvan* in question contains a fairly large number of episodes of the most diverse kind and thus affords ample scope for interpolations—a fruitful source for a number of discrepancies between different versions. Another factor that has contributed in a large measure to make up for the loss of these two testimonia is the most striking concord between the Śāradā version and the Southern recension in point of general content, barring a few instances of minor variations or fluctuations.

In the exhaustive and scholarly Introduction the editor has critically discussed many relevant questions and has reached definite conclusions which are bound to serve the purpose of future guidance to his successors in the field; for instance, the coincidence that the Bhāratamañjarī of Kṣemendra (1050 A.D.) does not omit any important passage which is not omitted at the same time by the Kaśmīrī version, tends to establish for the omissions of the latter an antiquity much higher than the age of the manuscripts which

are themselves later by centuries than the period of the former. Further as regards the mutual relation of the Northern and the Southern recensions the critical edition of this *Parvan* has once again confirmed the view that the Śāradā version is the most faithful of the original now extant and has disclosed the fact that even though the Southern recension is on the whole generally considered as inflated, the process of inflation is not uniform throughout the epic. Again on page xviii of the Introduction the editor has succinctly stated four different probabilities in order of their probative value in the course of the reconstruction of the text. The first of these may arise when all the different versions agree on a particular text which then may be accepted as the original. The next best combination is the agreement between the Śāradā version and the Southern recension. The third in the absence of the first two results from the agreement between the Southern recension and the Bengali-*cum*-Devanāgarī while the fourth in order may come out of the concord between the Northern or the Southern recensions *inter se*. It is needless to say here that no oriental scholar of any repute will have any hesitation in accepting these noteworthy conclusions of the editor as the guiding principles of inestimable value as far as the problem of reconstructing the text of the Mahābhārata is concerned.

As regards the notable omissions, in the Critical Edition, of passages describing the temptation of Arjuna by Urvaśī, Karṇa's conquest of the world, the visit of Durvāsas to Yudhiṣṭhira and lastly the killing of Naraka by Viṣṇu with a view to rescue the Earth, the arguments advanced by the editor for their rejection are thoroughly convincing as they are based on unimpeachable documentary evidence. The most interesting feature of this *Parvan* is its inclusion, as said above, of diverse legends of ancient India. The Rāmopākhyāna and the Nala episode, for instance, have helped to ascertain the inter-relation of the *Rāmāyaṇa* and the *Mahābhārata*. Besides these two episodes the Ṛṣyaśṛṅga legend and the story of Sāvitrī are critically edited for the first time and are calculated to evoke the interest of scholars.

The editor's critical acumen and his scientific outlook free from any bias have been conspicuously discernible in his monumental work on the *Mahābhārata* and allied topics throughout his long and memorable connection with the Bhandarkar Institute for a period of seventeen years. This fact has been amply borne out by the critical edition of this *Parvan*. In the course of the discussion about the number of *adhyāyas* of this *Parvan* which is 299 in the Critical Edition in contrast to 269 *adhyāyas* according to the *Parvasaṁgrahaparvan* he clearly demonstrates his love for truth when he frankly admits like a true Āryan scholar that the discrepancies between the data of the *Parvasaṁgrahaparvan* and the most reliable manuscripts cannot be rectified if one has to abide loyally by the principles of textual criticism. The problem presents two alternatives: "either the complier of the *Parvasaṁgrahaparvan* has made a mistake in counting the *adhyāyas* or some thirty *adhyāyas* have been added to our *Parvan* since the time of the *Parvasaṁgrahaparvan* count". The editor has rightly come to the conclusion that both the alternatives are inadmissible as the first would involve, indeed, a very high percentage of error on the part of the compiler, adversely affecting the value of the figures in the *Parvasaṁgrahaparvan* and the second is not feasible or permissible in view of the manuscript evidence going against it and the absence of any ostensible means to excise these spurious accretions. Our editor has thus been placed on the horns of a dilemma. He, however, takes his stand firmly on the intrinsic documentary evidence based on the superiority of the agreement between the Kaśmīrī and the Southern traditions which are evidently independent versions. One would clearly see from this case the deceptive nature of pitfalls which always confront a conscientious editor. It is, indeed, very gratifying as well as edifying to us that the late lamented Dr. Sukthankar never fell a victim to these pitfalls and left behind instead a rich heritage of an immaculate scholarly tradition for future Indian editors. May his blessed soul rest in peace!

V. A. G.

BOOKS RECEIVED

A Survey of Research in Indian Sociology in relation to Hindu Dharma Śāstras (1917–42). By Pandharinath Valavalkar, LL.B., Ph.D. (Bhandarkar Oriental Research Institute). 1942. Pp. 42. Re.1.

Hindu Social Institutions. By Pandharinath Valavalkar, Ph.D., LL.B. (Baroda State Department of Education Lecture Ser.) 1942. Pp. 19. Price Re.0-1-6.

Īśāvāsyopaniṣad-Bhāṣya. By Sri Venkatanath. Critically edited and translated by Dr. K. C. Varadachari and D. T. Tatacharya (Sri Venkatesvara Oriental Ser. No. 5). 1942. Pp. 26+20+40. Rs.2.

Samurtarchanadhikarana (Atri Samhita). By Maharshi Atri. Edited by P. Raghunathchakravarti Bhattacharya and M. Ramakrishna Kavi (Sri Venkatesvara Oriental Ser. No. 6). 1943. Pp. 26+560+12. Rs.8.

A Glossary of Philosophical Terms. (Sanskrit-English). Embracing all systems of Indian philosophy. By C. V. Shankar Rau, M.A. (Sri Venkatesvara Oriental Ser. No. 3). 1941. Pp. 88. Rs.3.

Psychology. (In Telugu.) By Dr. K. C. Varadachari, M.A., Ph.D. (Sri Venkatesvara Oriental Ser. No. 4). 1942. Pp. 12+119. Rs.2.

Caturdaśalakṣaṇī of Gadādhara with three Commentaries. Vol. I—Lakṣaṇas 1 and 2. (Adyar Library). 1942. Pp. 12+247. Rs.4-8-0.

Śrī Pāñcarātra Rakṣā of Śrī Vedānta Deśika. Edited by M. Duraiswami Aiyangar and T. Venugopalacharya (Adyar Library). 1942. Pp. 31+232. Rs.4-8-0.

Advanced History of India (Hindu Period). By Prof. P. T. Srinivas Iyengar, M.A. (Andhra University Ser. No. 27). 1942. Pp. 14+521. Rs.8-8-0.

Peshwa Madhav Rao I. By A. C. Banerjee, M.A. (A. Mukherjee & Bros., Calcutta). 1943. Pp. 266. Rs.6.

The Nayaks of Tanjore. By V. Vriddhagirisan, M.A., M.Litt. Edited with supplementary notes by Rao Bahadur Prof. C. S. Srinivasachariar, M.A. (Annamalai University Historical Ser. No. 3). 1942. Pp. 15+197+45.

Divya Darśana : Divine Sight. (In Gujarati.) By Sri Jinabhikkhu (Sri Jain Svaddhyaya Mandir, Savarkundala, Kathiawad). 1943. Pp. 284.

Saṅgītaratnākara of Śārṅgadeva. With Kalānidhi of Kallinātha and Sudhākara of Siṁhabhūpāla. Edited by S. Subrahmanya Sastri. Vol. I—Adhyāya 1 (Adyar Library). 1943. Pp. 32+416. Rs.9.

Vyavahāranirṇaya of Varadarāja. Edited by K. V. Rangaswami Aiyangar and A. N. Krishna Aiyangar (Adyar Library). 1942. Pp. 98+787. Rs.15.

Marathi Language Course. By H. M. Lambert (Oxford University Press). 1943. Pp. 14+301. Rs.10.

Important Inscriptions from the Baroda State. Vol. I. By A. S. Gadre (Śrī Pratāpasimha Mahārāja Rājyābhiṣeka Granthamālā, Memoir No. 2, Baroda). 1943. Pp. 112 and 16 plates. Rs.5–10–0.

Vishnu Sitaram Sukthankar

(4 May 1887—21 January 1943)

He hath skill in language;
And knowledge is in him root, flower, and fruit,
A palm with winged imagination in it.
Whose roots stretch even underneath the grave,
And on them hangs a lamp of magic science,
In his soul's deepest mine, where folded thoughts
Lie sleeping on the tombs of magi dead.

T. L. BEDDOES: *Death's Jest-Book*

In the sad, sudden and premature death of Dr. V. S. SUKTHANKAR on the 21st January last, the world of Indological studies has suffered a great and irreparable loss. Since 1925, he was General Editor of the Critical Edition of the *Mahābhārata* undertaken by the Bhandarkar Oriental Research Institute, Poona, and his critical scholarship, philological acumen and mastery of the modern scientific method of textual criticism which he evolved and perfected, brought international recognition for Indian scholarship in general. Dr. SUKTHANKAR was a member of the Bombay Branch of the Royal Asiatic Society since 1915, Editor-in-Chief of the *JBBRAS* since the New Series was started in 1925, and Fellow of the BBRAS. His first article on 'Epic Studies' was published in *JBBRAS*, New Series, 4, pp. 157-178.

Dr. SUKTHANKAR received his early education at the Maratha High School, and St. Xavier's College, Bombay. He was an M.A. of the Cambridge University in Mathematics, and afterwards studied under Geheimrat Dr. LÜDERS for his Ph.D. at Berlin. The "excellent though somewhat rigorous and exacting training in philological methods" (as he himself wrote) received under Dr. LÜDERS stood Dr. SUKTHANKAR in good stead in his work of the Critical Edition of the *Mahābhārata*.

After returning to India, Dr. SUKTHANKAR served for some time in the Archaeological Department as Assistant Superintendent, Archaeological Survey, Western Circle. He joined the Bhandarkar Institute in August 1925, as General Editor of the *Mahābhārata*, and won international recognition for his monumental and epoch-making work. Dr. SUKTHANKAR was a Corresponding Member of the Oriental Institute at Prague, Honorary Member of the American Oriental Society, Member of the Executive Committee of the All-India Oriental Conference, Member of the Boards of Studies in Sanskrit, and History and Archaeology (Bombay University), Founder-Member of the Bharatiya Vidya Bhavan, Member of the Council of the Deccan College Research Institute, etc. He was elected Section President of the All-India Oriental Conference at Mysore and Tirupati, and of the Indian History Congress at Calcutta.

Dr. SUKTHANKAR was not only the "Father of Indian Textual Criticism" and the greatest scholar of the Great Epic, but also a sound linguist and linguistician, an expert in archaeology, epigraphy, palaeography, Sanskrit langua geand literature, and ancient Indian culture. His *Die Grammatik Śākaṭāyanas* (Leipzig, 1921) gives the first *Pāda* of the first *Adhyāya* with the commentary of Yakṣavarman (*Cintāmaṇi*) with translation and explanatory notes. English translation of Bhāsa's *Svapnavāsavadatta* (Oxford University Press) appeared in 1923. In a number of contributions to the *Epigraphia Indica* (*Ep. Ind.*, XIV, pp. 97–109, 121–130, 153–155; XVI, pp. 233–241, 264–272; XVII, pp. 12–14; 105–110), Dr. SUKTHANKAR brought to light many inscriptions of the early mediaeval period with comments and translations. His other contributions in epigraphy and history include "Palaeographic Notes" (*Bhandarkar Comm. Vol.*, pp. 309–322), "Besnagar Inscription of Heliodoros" (*ABORI*, I, pp. 59–66) and "An Excursion on the peri-

phery of Indological Research" (*Journ. Cama Inst.*, III, pp. 93–104). Dr. SUKTHANKAR's articles on the Sātavāhanas (*ABORI*, I, pp. 21–42; *JBBRAS*, N.S., I, pp. 160–161) criticize prevailing theories and make original contribution to the history of the Sātavāhanas. *Descriptive Catalogue of the Bijapur Meseum of Archaeology* prepared by Dr. SUKTHANKAR and published by the Bombay Government Central Press (1928), in a small compass of 53 pages deals with the various exhibits in the Museum under 14 different heads giving full particulars, and will serve as a model of what a Museum Catalogue should be.

Dr. SUKTHANKAR's series of articles on "Studies in Bhāsa" deals exhaustively and critically with the linguistic, grammatical, metrical and dramatic features of the works of Bhāsa, and exhibits a thorough mastery of the Bhāsa Problem. The first (*JAOS*, 40, pp. 248–259) and the sixth (*JBBRAS*, N.S., I, pp. 103–117) consider the Prakrit of Bhāsa, the latter criticizing at some length PRINTZ's "*Bhāsa's Prakrit*". Versification and metrics form part of the second article (*JAOS*, 41, pp. 107–130) and the relation between the *Cārudatta* and the *Mṛcchakaṭika* constitutes the third article in the series (*JAOS*, 42, pp. 59–74). The fourth gives a concordance of the dramas (*ABORI*, IV, pp. 167–187), which is followed by a bibliographical note (*JBBRAS*, O.S., 26, pp. 230–249). Besides these, there is a note on the dramas of Bhāsa (*Shama'a*, 1922, p. 59), literal English rendering of the *Svapnavāsavadatta* (*Shama'a*, II, pp. 137–169; III, pp. 25–45), "*Cārudatta*—a fragment" (*QJMS*, IX, pp. 181–185), "Bhāsa riddle: a proposed solution" (*JBBRAS*, N.S., I, pp. 126–143) and a summary and notice of LÉVI's article on two new works on dramaturgy (*JBBRAS*, N.S., I, pp. 270–276).

Dr. SUKTHANKAR's Presidential Address at the Linguistic Section of the All-India Oriental Conference at Tirupati deals with the "Position of Linguistic Studies in India" (*Proc. and Trans.*, pp. 593–609).

Dr. SUKTHANKAR joined the Bhandarkar Institute as General Editor of the *Mahābhārata* in 1925 and worked continuously for over 17 years in the cause of the *Mahābhārata* to the last day of his life. He was eminently suited for the monumental and stupendous task, not only by his learning, training, skill and enthusiasm, but also by the uncanny power he had developed—almost a sixth sense—for spotting the right reading. The first fascicule of the *Ādiparvan* was published in 1927, and the complete *Ādiparvan* appeared along with the *Prolegomena* in 1933. The Critical Edition and the basic general principles formulated by Dr. SUKTHANKAR have evoked world-wide praise and approbation, and the latter have been universally accepted as "unquestionably sound" even by exacting critics; and it is interesting to note in this connection that the oldest extant MS. of the *Ādiparvan* subsequently discovered almost invariably confirmed the correctness of the readings of the constituted text (*ABORI*, XIX, pp. 201–262). The *Prolegomena* is indeed a model of good temper, moderation and objectivity, and is a brilliant exposition of the entire text problem of the *Mahābhārata*. Dr. SUKTHANKAR established that the Kashmirian version was the shortest, the best and the most authentic of all extant versions; that its agreement with the S. recension was the greatest indication for originality; that eclectic but cautious utilization of all MS. classes should be preferred to any single codex; that interpretation should be given precedence over emendation; that the most difficult reading should be preferred to the simpler one; that preference should be given to the reading which best suggests how other readings might have arisen; that hiatus should be restored wherever variants in MSS. can be explained on the assumption of their being different efforts by scribes to remove the irregularity; etc. In fact, the text has been constituted not on any subjective grounds but on the clear evidence of the MSS. themselves. The first fascicule of the *Āraṇyakaparvan* edited by Dr. SUKTHANKAR appeared in 1941, and the last fascicule was published at the occasion of the Silver Jubilee of the Bhandarkar Institute, only a few days before his death.

DRS. EDGERTON, WELLER, WINTERNITZ, KEITH and others objected to some of the readings of the constituted text, and Dr. SUKTHANKAR wrote a series of "Epic Studies",

mainly with a view to answer these criticisms with great precision and in detail, setting forth the reasons which guided him in adopting the particular readings. These studies show the application of the principles enunciated in the *Prolegomena* in particular contexts. In the first article (*JBBRAS*, N.S., 4, pp. 157–178), Dr. SUKTHANKAR meets the arguments of Drs. EDGERTON and WELLER, shows that *amṛtaṁ* (1,1,201) is the correct reading, and maintains the enumeration of exactly 100 sub-parvans in the *Parvasaṁgraha* list. The second (*ABORI*, XI, pp. 165–191) deals with the objections of Dr. WINTERNITZ. Dr. RUBEN advocated the application of the methods of classical philology to the problem of the *Mahābhārata* textual criticism, and criticized the fundamental principles underlying the Critical Edition (*Acta Or*, 8, pp. 240–256), and Dr. SUKTHANKAR has exhaustively and effectively met the criticism in the third article in the series (*ABORI*, XI, pp. 259–283) maintaining that the canons of classical philology cannot be applied *in toto* to the *Mahābhārata*, and that the concordant readings of the S. and K. must be treated as original readings. The next article (*ABORI*, XVI, pp. 90–113) deals with some further criticisms of Dr. WINTERNITZ's arguments. The chronological notes on the *Mahābhārata* commentators form the fifth article (*ABORI*, XVII, pp. 185–202), where the order is given as follows: Devabodha-Vimalabodha-Sarvajñanārāyaṇa-Arjunamiśra-Nīlakaṇṭha. There is also an article on "Arjunamiśra" by Dr. SUKTHANKAR (*Modi Mem. Vol.*, pp. 565–568). "Bhṛgus and the Bhārata", the sixth article in the series (*ABORI*, XVIII, pp. 1–76) shows the great extent of the Bhārgava material in the epic and the vital part played by the Bhṛgus in the shaping and development of the epic. This highly illuminating paper will serve as the best illustration of higher criticism. The next article (*ABORI*, XVIII, pp. 201–262) describes the oldest extant MS. of the *Mahābhārata* with a plate, incidentally criticizing Dr. KEITH's views and showing that the MS. supports the critical text. "Rāmopākhyāna and the Rāmāyaṇa", the last article in the series (*Festschrift Kane*, pp. 472–487) proves that the Rāmopākhyāna is an epitome of the *Rāmāyaṇa*. In the "Nala Episode and the Rāmāyaṇa" (*Festschrift Thomas*, pp. 294–303), Dr. SUKTHANKAR has shown that the *Rāmāyaṇa* was used by the diaskuasts of the *Mahābhārata*. "Epic Questions, I" (*Bull. DCRI*, I, pp. 1–7) shows that the *Haṁsa* incarnation of Indra is nothing more than a canard. "Epic Questions, II", published in the Silver Jubilee Volume of the *Annals* (pp. 549–558) is the last article by Dr. SUKTHANKAR, and it deals with the *Parvasaṃgraha* figures.

Most of the articles and papers of Dr. SUKTHANKAR are not easily accessible, and on account of their value and importance for Indological Studies his writings deserve to be issued in book form. The Sukthankar Memorial Edition Committee, of which Prof. P. K. GODE is the Hon. Secretary, has been formed at Poona with the object of bringing out all the published writings of Dr. SUKTHANKAR in a two-volume Edition. It is to be hoped that the work will receive active support and patronage of the friends and admirers of Dr. SUKTHANKAR.

Dr. SUKTHANKAR resuscitated the old Śāradā codex of the *Mahābhārata* which was lying unused on the shelves for over 50 years, and established the K. version. He was the first to point out the importance of Devabodha's commentary, which was collated for the first time in the Critical Edition. Dr. SUKTHANKAR's rare and undivided devotion to the great cause of the *Mahābhārata* achieved what seemed to be a stupendous, colossal and impossible undertaking. It was really a pity that the cruel hand of death snatched away Dr. SUKTHANKAR in the midst of his achievement and the maturity of his powers. However, we have in our midst many great scholars who had the benefit of working with Dr. SUKTHANKAR and have mastered the editorial technique. They may be expected to train others in the work. It is a good news that the mantle of Dr. SUKTHANKAR has fallen on the shoulders of Dr. BELVALKAR, and we have no doubt that, a great scholar that he is, Dr. BELVALKAR will acquit himself creditably. Let us hope that at least the editorial work is complete before long.

Dr. SUKTHANKAR was invited last January to give a series of four lectures on "The Mahābhārata: A Three Dimensional View" by the University of Bombay. He delivered two lectures and was called to eternal rest on the eve of the third lecture, while musing on the *Mahābhārata.*

Dr. SUKTHANKAR was not merely a great scholar; he had courtesy, simplicity and charm of manner. He was ever willing to help fellow-workers and learned bodies with advice and co-operation. Dr. SUKTHANKAR's name will live long in the Annals of Indology to inspire scholars and to call them to Duty.

A. D. P.

Printed by G. E. Bingham, Baptist Mission Press, 41A Lower Circular Road, Calcutta, and published by the Bombay Branch, Royal Asiatic Society, Bombay.

Regulations concerning Contributions to the Journal

1. A paper may be offered by any Fellow or Member of the Society. Papers by Non-Members must be communicated through a Member.

2. A paper offered for publication should be completely ready as copy for press, *i.e.*, type-written on one side of each sheet and prepared in accordance with regulations printed below, and should be sent to one of the Editors of the Journal.

3. The Editorial Committee will determine whether a paper shall be printed, and, if printed, in what form.

4. Every paper consisting of more than 10 pages of type-script or manuscript should be accompanied by a summary not exceeding 200 words in length.

5. Contributors are urgently requested to use the system of transliteration now adopted by this Society. A transliteration sheet will be appended to the first issue of the Journal for every year.

6. Titles of books cited should be given in full at the first citation; thereafter reference should be made by using only significant words in the title, but with sufficient clearness to avoid doubt or confusion. Uniformity of abbreviations must be observed throughout the paper.

7. Titles of articles in periodicals should be cited in quotation marks; the name of the periodical should be printed in italic. The following abbreviations for the Journals of the principal Oriental Societies should be adhered to:—*Ep. Ind.*, *Ind. Ant.*, *JA.*, *JAOS.*, *JASB.*, *JBBRAS.*, *JRAS.*, *WZKM.*, *ZDMG.* Volume and pagination should be indicated as in the following examples:—*ZDMG.* 27, 369 ff. (*Zeitschrift der deutschen morgenländischen Gesellschaft*, volume 27, pages 369 and following.)

8. The greatest possible conciseness in their papers is desired of contributors for the sake of economy. Additional printer's charges for alterations other than corrections of printer's errors must be borne by the contributor.

9. The indiscriminate use of Oriental characters along with roman being very undesirable from the points of view of both printer and reader, only longer quotations from Oriental languages will, as a rule, be printed in non-roman character.

10. Thirty off-prints of an article are supplied to each contributor free of charge. Further copies, if desired, may be obtained by giving due notice to the Secretary and on payment of a small extra charge to cover the printing expenses.

B.B.R.A. SOCIETY'S PUBLICATIONS FOR SALE.

JOURNALS.

Volumes.	Nos.	Year.		Price. Rs.	a.	p.
I and II	1-11	1841-47	each number	8	0	0
III and IV	12-17	1847-52	"	4	0	0
V to XIX	18-53	1853-97	"	5	0	0
XX to XXI	54-59	1897-03	"	5	0	0
XXII	60-62	1904-07	"	4	0	0
XXIII	63-67	1908-13	"	3	0	0
XXIV	68-70	1914-17	"	4	0	0
XXV to XXVI	71-75	1917-23	"	5	0	0

(Nos. 9, 11, 13, 17-23, 31-32, 34-40, 42-43, 47-51, 56, 58, 59 and 73 out of stock.)

NEW SERIES.

Volumes.	Nos.	Year.		Rs.	a.	p.
I	1 & 2	1925	.. ..	12	8	0
II	"	1926	.. ..	10	0	0
III	"	1927	.. ..	15	0	0
IV	"	1928	.. ..	10	0	0
V	"	1929	.. ..	7	8	0
VI	"	1930	.. ..	15	0	0
VII-VIII	"	1931-32	.. .. .. each	7	8	0
IX-X-XI	"	1933-34-35	.. .. .. "	10	0	0
XII		1936	.. ..	15	0	0
XIII		1937	.. ..	7	8	0
XIV		1938	.. ..	10	0	0
XV		1939	.. ..	7	8	0
XVI		1940	.. ..	10	0	0
XVII		1941	.. ..	7	8	0
XVIII		1942	.. ..	10	0	0
XIX		1943	.. ..	12	8	0

EXTRA NUMBERS.

	Rs.	a.	p.
*No. 34A Dr. Buhler's Report on Sanskrit MSS. Kashmir (1877)	5	0	0
*" 41 Dr. Peterson's Report on Sanskrit MSS. (1882-83)	5	0	0
*" 44 Do. do. (1883-84)	5	0	0
*" 45 Do. do. (1884-86)	5	0	0
*" 49A Do. do. (1886-92)	5	0	0
*Origin of Bombay. By Dr. J. Gerson da Cunha, 1900	10	0	0
*Centenary Memorial Volume, 1905	10	0	0
No. 75A Indian and Foreign Chronology. By B. V. Kotkar	5	0	0
*Index to the Transactions of the Literary Society, Bombay, Vols. I—III, and to the Journals of the B.B.R.A. Society, Vols. I—XVII, with a Historical Sketch of the Society. By Ganpatrao K. Tiwarekar, Librarian ..	4	0	0
Folklore Notes compiled and edited by R. E. Enthoven, C.I.E., I.C.S., from materials collected by the late Mr. A. M. T. Jackson, I.C.S., 2 vols. (Vol. I—Gujarat, Vol. II—Konkan). Each volume	3	0	0

* Out of Stock.

CATALOGUE OF THE LIBRARY.

	Rs.	a.	p.
Complete Catalogue of the Library—			
Part I—Authors, up to the end of 1915	7	0	0
Part II—Subjects, up to the end of 1917	9	0	0
Two volumes in one order	14	0	0
Yearly Catalogues of the Library of the B.B.R.A. Society (1922 to 42), each	0	8	0
Descriptive Catalogue of Sanskrit and Prakrit Manuscripts in the Library of the Society. Compiled by Prof. H. D. Velankar, M.A. Vol. I—Scientific Literature	5	0	0
Vol. II: Hindu Literature	8	0	0
Vols. III-IV: Jain and Vernacular Literature	4	0	0
Descriptive list of Arabic, Persian and Urdu Manuscripts in the Library of the Society	1	8	0

BOMBAY GEOGRAPHICAL SOCIETY.

	Rs.	a.	p.
Proceedings, Bombay Geographical Society, 1837 & 1839 .. .. .. each	0	8	0
Do. do. 1838 & 1840 .. .. .. "	1	0	0
Transactions, Vols. VI-X, 1841-1852 .. .. "	1	8	0
Do. do. XI-XIX, 1852-1873 .. .. "	2	0	0
Index to the Transactions of the Bombay Geographical Society, Vols. I to XVII, with Catalogue of the Library. By D. J. Kennelly, Hon. Secretary	5	0	0

N.B.—This price list cancels all previous lists.